CARTOONIST PROfiles

HEY, KELLY! IF MY WIFE AND I AREN'T SUPPOSED TO BE IN HERE, TELL ME HOW COME CASSON AND BROWN ARE HANGING AROUND?
YEAH YOU TWO! YOU KNOW AS WELL AS I DO THIS SCENE IS FOR SINGLES ONLY!
BROWN/CASSON
© 1973 by United Feature Syndicate, Inc.
HOPE

The characters in the brand new comic strip, MIXED SINGLES, join creators Mel Casson and Wm. F. (Bill) Brown in this cover drawing which the cartoonist team made especially for CARTOONIST PROfiles. Left to right, they are Harvey Mix, Maynard, Gypsy, Joy, Casson & Brown, Arnold, Kelly and Ferris. The United Feature Syndicate is distributing this great new feature.

Issue No. 17-- March 1973 **$ 2.50**

GARRY TRUDEAU, JACK MOORE, TOM WILSON AND DAVE SOKOLOFF ARE EXTRAORDINARY TALENTS. WE ARE PROUD TO BE ASSOCIATED WITH THEIR CREATIVE

DOONESBURY
by G. B. Trudeau

WORK AND WELCOME THIS OPPORTUNITY TO THANK THEM PUBLICLY IN A PUBLICATION WHICH HAS DONE SO MUCH TO FURTHER THE LONG OVERDUE RECOGNITION OF CARTOON-

KELLY
by Jack Moore

ISTS AS ARTISTS OF DISTINCTION. WE LOOK FORWARD TO THE OPPORTUNITY OF SERVING THEM IN A NEW DIMENSION BECAUSE OF OUR ACQUISITION OF SHEED & WARD, INC., PUB-

ZIGGY
by Tom Wilson

LISHERS. – JOHN P. McMEEL, PRESIDENT AND NATIONAL SALES DIRECTOR • JAMES F. ANDREWS, EXECUTIVE VICE PRESIDENT AND EDITOR • UNIVERSAL PRESS SYNDICATE • SALES:

GRIFF AND THE UNICORN
by Dave Sokoloff

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CARTOONIST PROfiles

Editor: JUD HURD

Photos by Jim Ruth

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March 1973

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Would like very much to buy all back issues of CARTOONIST PROfiles from #1 on up. Frank Brizant, P.O. Box 10161, Newark, New Jersey 07101.

Do you have a cartoon book titled "Willie, & His Papa, and the Rest of the Family", drawn by F. Opper about President McKinley, Theodore Roosevelt, and Mark Hanna — published around 1901 by Grosset & Dunlap. If so, please write Walter Penn Shipley, Jr., 8105 Ardmore Avenue, Philadelphia, Pa. 19118.

Would like Issues #1, 2, 4, 5, 7, 8, 9, and 12 through 15 of CARTOONIST PROfiles. Louis J. Mona, 2410 Treadway Drive, Macon, Georgia 31201.

CARTOONIST PROfiles appreciates the cooperation of Henri Arnold and Bill Harley of the Chicago Tribune-N.Y. News Syndicate, Joseph Willicombe, Jr. of King Features Syndicate, and Thomas Peoples of the Newspaper Enterprise Association, for their help in furnishing several of the strips used to illustrate various articles in this issue.

I need back issues #1, 2, 4, 5, 7, 8, 9, 12, 13, 14 and 15 of CARTOONIST PROfiles in fine mint condition. Monte S. Beauchamp, 1932 23rd Street, Moline, Ill. 61265.

Would appreciate information about Orville (?) Williams, who drew an original cartoon I've acquired. It was done in the early 1900's. The subject is the location of the Panama Canal, and the cartoon is in the 'Zim' style, measuring 26¾" by 21½". Paul G. Donelan, 10 Clyfton Street, Plymouth, Mass. 02360.

WANTED: Originals by Thomas Nast, A. B. Frost, Winsor McCay, Chester Gould, Walt Kelly, Outcault, & Alex Raymond. Will purchase or trade others. A. PASKOW, 1662 Cropsey Ave., Brooklyn, N.Y. 11214.

CASSON

United Feature Syndicate

MIXED SINGLES

BY

WM. F. BROWN and MEL CASSON

BROWN

Although MEL CASSON and W. F. (BILL) BROWN, the creators of the brand new comic strip 'MIXED SINGLES' for the United Feature Syndicate, are veterans in our profession, they're quick to tell our younger readers that you don't have to 'know' anyone at a syndicate to sell a strip. They point out that a new strip which has been submitted is generally passed around to the various people connected with a syndicate, and an independent opinion on the feature is solicited from each one. Whether to buy, or not to buy, depends on how this survey comes out.

Bill Brown started as a magazine writer for 'Look' after he left Princeton. Thereafter he did many things — he was a talent agent for MCA in Hollywood, went into advertising, did magazine cartoons for 8 years with 5 books of his own, worked on the Jackie Gleason Show, wrote for 'That Was The Week That Was' on TV, wrote 'The Girl in the Freudian Slip' (the Broadway play), did the book for the off-Broadway musical 'How to Steal an Election', wrote many sketches for the Julius Monk shows at the Plaza in New York, etc.

Mel Casson signed a contract with the Saturday Evening Post to do cartoons when he was 17 years old — about the youngest cartoonist ever to accomplish this. Cleveland Amory, incidentally, was the Cartoon Editor at that time. For a number of years, Mel produced the very appealing syndicated cartoon panel 'Angel'. Over the years he has been very active in the audio-visual field, in advertising cartoons, and he's had a hand in doing a lot of TV material for ABC. And it was Mel who was responsible for the members of the National Cartoonists Society being the guests of the famous orchestra leader, Fred Waring, each June at his resort at Shawnee-On-Delaware in Pennsylvania. Years ago Casson had approached Waring to get orchestra background material for a cartoon, and told Fred, who is a great cartoon buff, about the Society. Because of Waring's love for cartooning and for those in the profession, the yearly invitation followed.

MIXED SINGLES

By Wm. F. Brown and Mel Casson

GYPSY, WHAT DID YOU DO THE DAY YOUR DIVORCE BECAME FINAL?
WELL, FIRST I BOUGHT A NEW SUEDE COAT..
1-12
..NEXT, I HAD A BIG LOBSTER DINNER...
CASSON/BROWN
© 1973 by United Feature Syndicate, Inc.
.. THEN I WENT HOME AND CRIED.

CASSON: We tried a couple of other strips before we sold 'Mixed Singles', but after these first two efforts we decided we hadn't been working with a subject we were most familiar with. Bill came up with the suggestion — 'Boys and Girls!' And just about that time an article appeared in one of the papers about the various 'singles' apartments that were springing up everywhere. This seemed to be a good jumping-off point for our 'Boys and Girls' theme — a place to put them.

BROWN: I'd been working on a play at this time with a singles theme.

CASSON: And before I was married I lived in 'London Terrace', a large New York apartment house that probably came as close to being a 'singles' apartment as you could imagine — what with actors, writers, artists, etc., living there, very few kids, and with the largest apartment in the building being no more than three rooms. So I got a pretty good feeling of life in such a place.

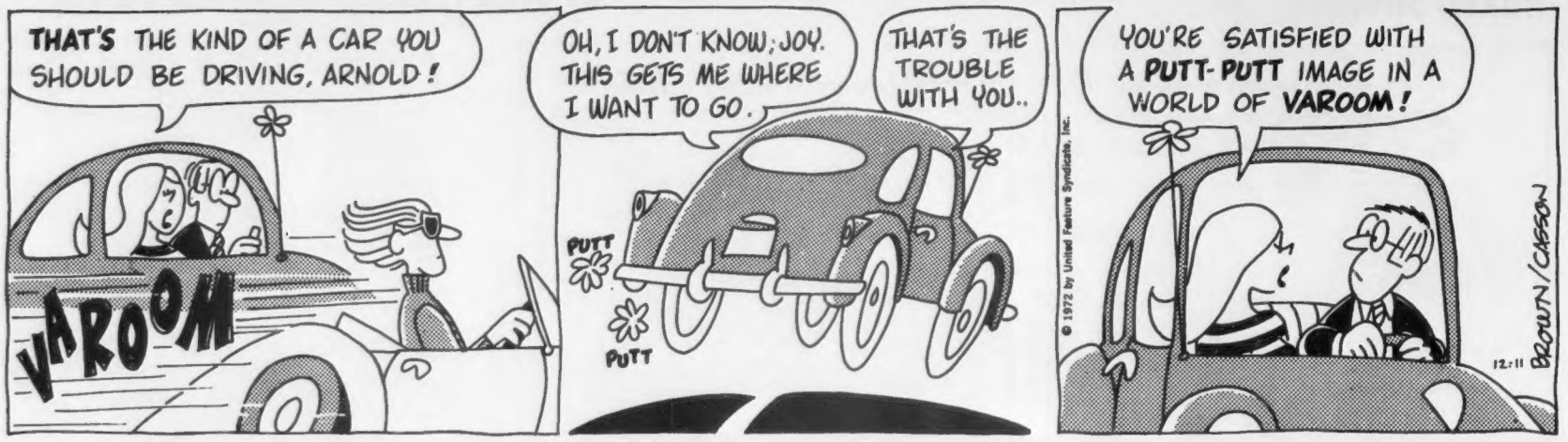
We discovered that the young single audience goes from 18 to 35, and that there are 42 million of them in the country. Rather than having one key character, we decided to have enough different ones so that each of the various types in our single audience would be able to relate to a particular character.

BROWN: We have a little, medium-sized apartment house — 72 rooms let's say — in 'Mixed Singles', and it's owned by HARVEY MIX (that's where the 'Mixed Singles' came in), and his wife STELLA. They've been married for 29 years, the magic has gone out of the relationship, and they fight, but he's not a henpecked guy — they both swing from the floor. As you can imagine, they are our receptacles for all the marriage gags we come up with. Naturally, they rent to singles only.

CASSON: Another very important character is GYPSY. Bill felt that one of the girl characters should be a divorcee. This probably hadn't been tried before in strips but statistics showed that one out of every four marriages was ending in divorce, so we concluded that there would be a great audience out there which would be sympathetic to a girl like GYPSY.

BROWN: We try to bring out facets of her character which we think are typical of the divorcee — and we're not just doing a bunch of jokes about her. She's got the usual guilt complexes — everybody does that gets divorced — and thinks the breakup was partly her fault. She talks about her husband, Vernon, (whom we never see) and wonders what went wrong with the marriage. The loneliness of being in and out

SLIP
PHLOP!
© 1972 by United Feature Syndicate, Inc.
STELLA! HOW COME YOU WON'T EVEN STOP AND SEE IF I'M HURT?
12-27
I DON'T WANT TO GET INVOLVED.


THAT'S THE KIND OF A CAR YOU SHOULD BE DRIVING, ARNOLD!
VAROOM
OH, I DON'T KNOW; JOY. THIS GETS ME WHERE I WANT TO GO.
THAT'S THE TROUBLE WITH YOU..
PUTT
PUTT
YOU'RE SATISFIED WITH A PUTT-PUTT IMAGE IN A WORLD OF VAROOM!
© 1972 by United Feature Syndicate, Inc.
BROWN/CASSON
12-11

of a marriage comes in every once in a while, and there are a lot of little, pathetic characteristics introduced which give some depth to her character. In one Sunday page, Gypsy tells Arnold, "I should have known Vernon was an emotional defective three weeks after I married him." "How come?" asks Arnold. Gypsy: "He was recalled by his mother!"

CASSON: ARNOLD is an accountant, about as square as a guy can possibly be, and here he is living in a swinging singles apartment. He wears dark, black suits, and although he wants to be part of things, he's the loser all the time. All the other characters try to help him, tell him what he's doing wrong, and try to get dates for him. We think our readers can sympathize with him because there's one in every crowd.

BROWN: He can never put it together — he'll go out and spend 2 or 3 hundred dollars on a stereo system and then play Lawrence Welk records. Things never quite jell for him, and he never makes out with a girl.

CASSON: Then we went the other way on the next guy — MAYNARD — who fits absolutely perfectly into this singles complex. He's in advertising, dresses in all the mod clothes, and talks and thinks like a guy who'd be living in such a place.

BROWN: We're able to get in a little satire on 'advertising' with Maynard — he's cooler than cool — he'll probably never get married, and he's got it made with everybody. He rides a Honda, if anything new comes along, he'll do it, if someone dresses a new way, he will too. The man has everything.

We haven't identified exactly what JOY'S job is — at one time she was a 'Playboy' Bunny, later worked as a sort of part-time model,

and is on the fringes of show biz. She picks up a little modeling here and a little acting there.

HURD: I'm sure that your playwriting experience, Bill, helps a great deal in producing show business gags for her.

CASSON: In our selection of an age group for the strip, we didn't pick the teenage or young college crowd but rather people who are out making a living, are single, and have some money in their pockets.

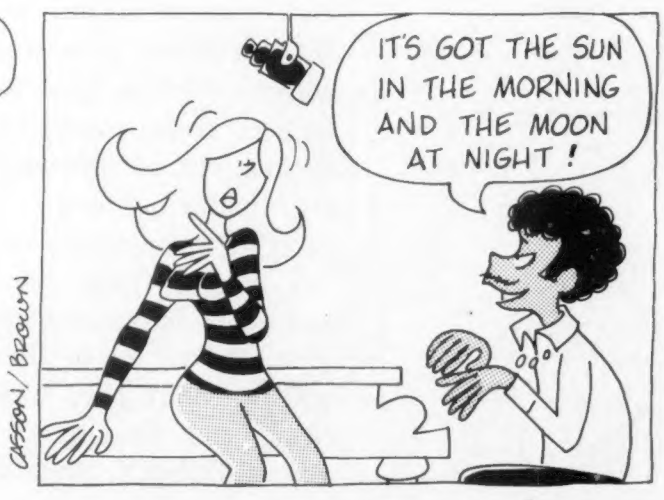
BROWN: KELLY is a black guy who owns 'Kelly's', a little singles bar down on the corner, and plays the piano there. The piano bar is a place where everybody can gather and talk over their problems with each other and with Kelly.

CASSON: We patterned the atmosphere of the place after our favorite real-life hangout in the East 50's in New York City — 'Goldie's.' It was an intimate place, always dark, very popular, and it was fun to sit and listen, and to hear the various theatrical stars who dropped in and who would get up and sing or do a bit when asked.

BROWN: We've introduced a new character since the strip started in November — FERRIS, the son of Harvey and Stella Mix. He lives in a commune and drops in every so often. We don't put him down for living in a commune — that's his life style. There's more than a generation gap between him and his parents — there's a chasm!

CASSON: One good thing about our singles apartment setup is that we can move characters in and out of the building as time goes on, and we're not necessarily permanently wedded to a character. We'll probably do brief periods of gags about characters who come and go.

HURD: This seems to be a unique



Brown & Casson in Casson's studio.

collaboration, in that both of you write and also draw. How does this work?

CASSON: Well, during the course of a week, Bill, who, as you know, has an office in New York, will go his way, and read, and see, and do things and I'll do the same. But we'll be constantly on the phone, adding to lists we each keep — of subjects that we hope may later produce current usable ideas. These lists are made up of words we run across — horoscopes, new culture, frisbee, chess, movie festivals, recycling, etc. ad infinitum. We meet on Monday morning — each of us carrying a minimum of 15 ideas. We then sit down and edit these, and we're hardboiled about all the ideas. If one of us doesn't like a gag, we don't have to analyze the 'whys and wherefores' — it just wasn't FUNNY, and that ends it! We select the 7 gags we're going to do that particular week, edit them, sharpen them, and then divide them between us for rough penciling on *tissue paper*. Bill will usually do his penciling at his office in New York and I'll do mine here in my studio at home in Westport. After each of us has done his share of the pencilings on the week's bunch of strips, we've decided that Bill has the 'final' say on that phase of our operation. He will tighten the 7 pencilings, clean them up, and get them ready for inking.

Naturally, we consult if any particular problem develops. Then I have the 'final' say on the inking part of the strip production. Once again, each of us will do some of the inking but my editing and finishing with ink will be 'final.' Incidentally, we use a Rapidograph #2½ which is a very stiff pen, not only because

WHAT'S WITH MY SON THE YO-YO TONIGHT?
HE SAYS IT UNCLOGS HIS MIND AND CLEARS HIS SINUSES.
HE COULDN'T JUST BLOW HIS NOSE LIKE OTHER KIDS?
CASSON/BROWN

A penciling on tissue paper.

we like the looks of the line it produces, but because you can't tell who's picked it up for a particular piece of inking. As I indicated before, we both take turns on the inking. The final pencil tissues are taped on the back of 2-ply plate finish Strathmore and put over a light board, by the way. Then we can ink in without having to erase, etc.

Your readers might be interested in the fact that the 6 strips and 1 Sunday page that we turn out each week may not be the 7 which we will turn in to the Syndicate. Each week we try to do the best strips that will fit our characters. Then we put the whole bunch into a big pile which generally includes 6 or 7 weeks of finished strips. The syndicate has 8 weeks of the strip at their office, and then we keep this additional 6 or 7 weeks here in my studio. Then every couple of weeks we look over this pile and select the 14 best gags, put the dates on them, and send the batch to United Features. In this way we keep pushing back the weaker gags all the time, and some of them we eventually drop. All of the strips in this big pile are completely finished strips by the way.

BROWN: We try to get a poster effect in the strip — it's very important to keep them simple, and to eliminate as much of the backgrounds as we can, because strips are now reduced so small in the papers that you can't see a damn thing. We try to have them clean and modern and easy to read. We reduce the Sunday pages down by photostat and I color them, using Dr. Martin's Synchromatic Transparent Water Colors. They come in jars and they're very bright.

HURD: In what direction do you

WHAT'S WITH MY SON THE YO-YO TONIGHT?
HE SAYS IT UNCLOGS HIS MIND AND CLEARS HIS SINUSES.
HE COULDN'T JUST BLOW HIS NOSE LIKE OTHER KIDS?
CASSON/BROWN
2-2

MIXED SINGLES

ARNOLD, THE BEST WAY TO COME ON STRONG WITH A GIRL IS TO **NAME-DROP.** WATCH!
© 1972 by United Feature Syndicate, Inc.
MICK JAGGER, BOBBY FISCHER, ROBERT REDFORD, FLIP WILSON..
HEY, YOU'RE A DOLL!
SEE? ALL YOU HAVE TO DO IS MENTION ANY OLD CELEBRITIES THAT COME TO MIND, AS IF YOU **KNEW** THEM!
GO AHEAD, ARNOLD, TRY IT!
LAWRENCE WELK, BING CROSBY, MITCH MILLER, LIBERACE..
HEY! YOU'RE JUST THE MAN I **WANT**..
POOP
CASSON/BROWN

MIXED SINGLES

I'M LOOKING FOR SOMETHING REALLY **WITH IT**...
WORMSLEY AND SON LTD
UPTOWN BOUTIQUE, EAST
© 1972 by United Feature Syndicate, Inc.
WHAT DO YOU HAVE IN A LEOTARD, HOT PANTS, BOOTS, AND A CAPE?
12-19
CASSON/BROWN

MIXED SINGLES

One of the sketchy samples the team submitted to United Features. Note how Gypsy's appearance is different from the way she looks in the published strips.

DO YOU THINK YOU'LL EVER GET MARRIED, JOY ?
I DOUBT IT, MAYNARD...
© 1972 by United Feature Syndicate, Inc.
CASSON/BROWN
14.
...I'D HAVE TO SCRUB THE DIRTY FLOORS, CLEAN THE DIRTY DISHES, WASH THE DIRTY LAUNDRY.
SO?
11-28
I MEAN SOMEHOW MARRIAGE JUST SEEMS SO UNSANITARY!

Casson and Brown.

We try to get a poster effect in the strip — it's very important to keep them simple, and to eliminate as much of the backgrounds as we can, because strips are now reduced so small in the papers that you can't see a damn thing.

WHAT KIND OF ICE CREAM DO YOU HAVE ?
WE HAVE 33 EXOTIC FLAVORS... BUTTERNUT PECAN, CANDY-STRIPED ALMOND, MINT CARAMEL...
...TUTTI-FRUTTI DELIGHT, ROCKY ROAD RIPPLE, AND MUSKMELON.
I'LL HAVE CHOCOLATE.
12-25
HE MARCHES TO THE BEAT OF THE SAME OLD DRUMMER.
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CASSON/BROWN

WANT TO JOIN ME FOR A BEER, GYPSY?
THANKS, BUT I'M GOING TO BED EARLY, ARNOLD.
© 1972 by United Feature Syndicate, Inc.
12-30
I GOT HALFWAY HOME BEFORE I REALIZED IT WAS NEW YEAR'S EVE
BROWN/CASSON

both think comic strips are heading?

BROWN: We both think they're going into a more adult field — exploring new ground. We know that kids will look at 'Mixed Singles' but we don't feel that we're drawing the strip for them — rather we're doing it for adults. With TV reaching so many people, with everybody having been aware of so much more for the past 20 years, with no holds barred in the movies, the strips have got to go that way too — and I think they are.

HURD: How far can you go with adult topics in a strip?

CASSON: We had a gag where two characters said, "We've decided not to live together — we're getting married." But we concluded we wouldn't use this gag just yet — we'd be breaking ground too fast.

BROWN: I discovered, while I was writing for the 'Love American Style' TV program four years ago, that these ground-breaking subjects seem to get by if they're presented in a serious drama, but that editors and producers feel you're sanctioning something questionable if you handle it in a comedy.

HURD: Mel, some time ago you mentioned one of the advantages of teaming up on a strip. Would you say something about that?

CASSON: Well, cartooning's such a monastic life and having a collaborator gives me someone to talk to about ideas. I don't have to make the final decision, in other words, on *every* gag, and I have a built-in editor in Bill.

HURD: You submitted 5 weeks of 'Mixed Singles' to the syndicate in a little different form than the usual sample strips, didn't you?

CASSON: Yes — we penciled the strips on tissue, fastened them to the back of a piece of 1-ply Strathmore, put them over the light board, and then inked them in very sketchily (in sort of finished rough form) with a Pentel pen. After this we added a little wash to resemble benday. We liked the loose effect that this method gave us. After the strip had been sold, we used the same tissues, and did finished strips on the light board.

HURD: Thanks for sharing your ideas and methods with us. I know our readers have enjoyed this inside look at what is bound to be a very popular new strip! ●

I HATE SATURDAY NIGHTS! I HAVE THE FEELING THE WHOLE WORLD KNOWS I NEVER MAKE OUT TOO WELL.
© 1973 by United Feature Syndicate, Inc.
2-9
BROWN/CASSON
MRS. MIX, SHALL I TAKE THE GARBAGE OUT TONIGHT?
ARNOLD, WHO YOU DATE IS YOUR OWN BUSINESS!

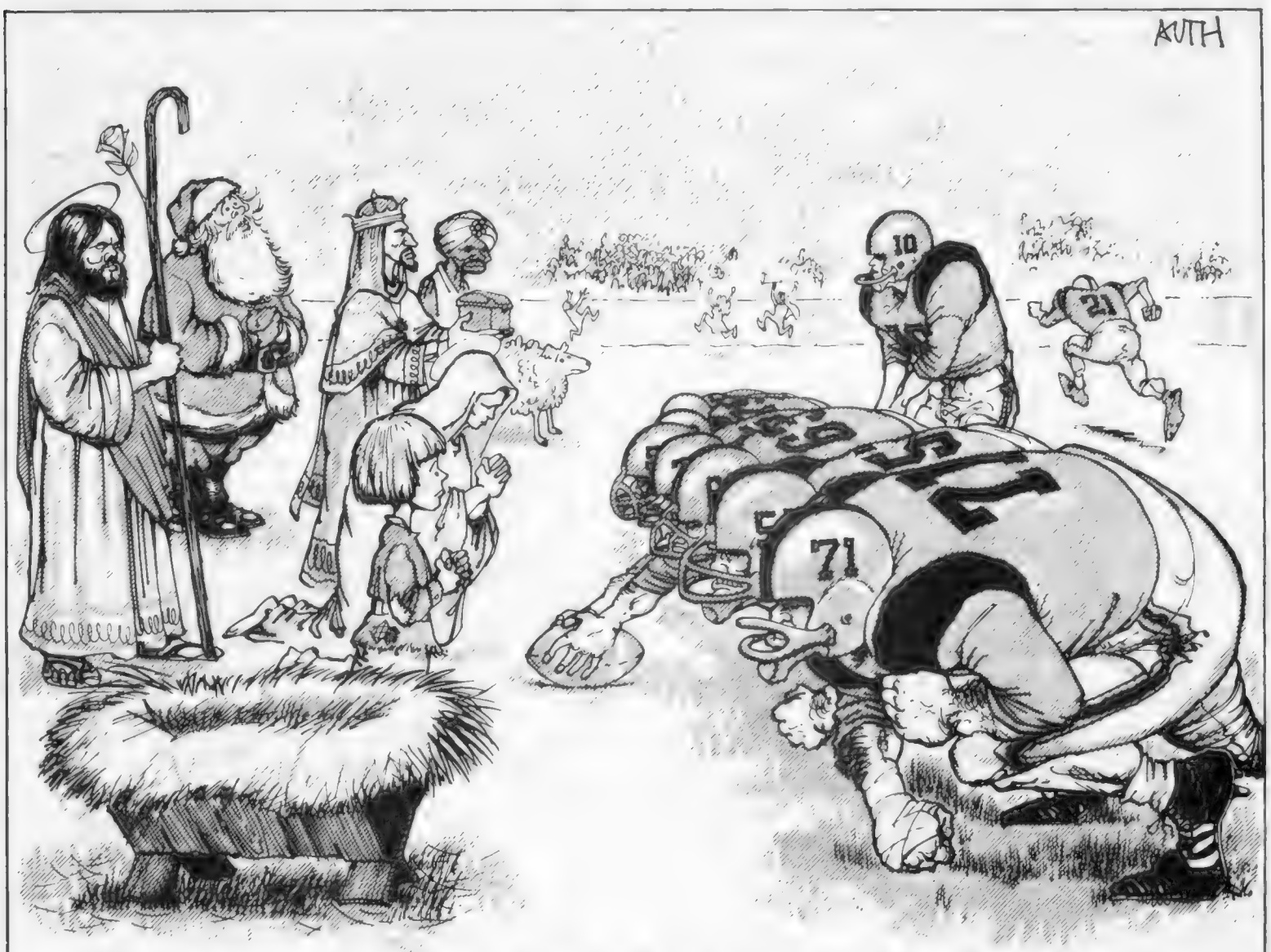
Photos with this story by BOB EPP

AUTH The Philadelphia Inquirer

By TONY AUTH

TONY AUTH, the young editorial cartoonist for THE PHILADELPHIA INQUIRER, is rapidly making a name for himself in this demanding field. On the following pages, CARTOONIST PROfiles asked him to tell our readers about the somewhat unique steps which brought him to his present position, about some of his methods, and to make some comments about his branch of the cartooning profession. We think you'll enjoy his thoughts as much as we did!

I was very sick with rheumatic fever when I was five years old, and had to spend about a year and a half in bed at a time when the radio dramas were at their peak. I would lie in bed for hours, listening to 'The Lone Ranger', 'The Green Hornet', 'Let's Pretend', and any number of soap operas and radio dramas that I think were immensely important as far as stimulating my imagination was concerned. A lot of kids my age were stimulated in the same way but, unlike them, I couldn't release the energy that listening to those programs stirred up by going out and playing. So, instead, I got hold of as many comic books as I could, and reinforced those radio fantasies by reading about many of the same characters in comic book form. After listening to the shows, and reading the books, I still had time left over, and I started to draw my own comic books. Pretty soon I was really hooked and I've never stopped drawing since then. In high school,



There will be six hours of football on television Christmas Day.

—News Item

Tony Auth's editorial cartoons are distributed by the Chicago Tribune-N. Y. News Syndicate.

Photos with this story by BOB EPP

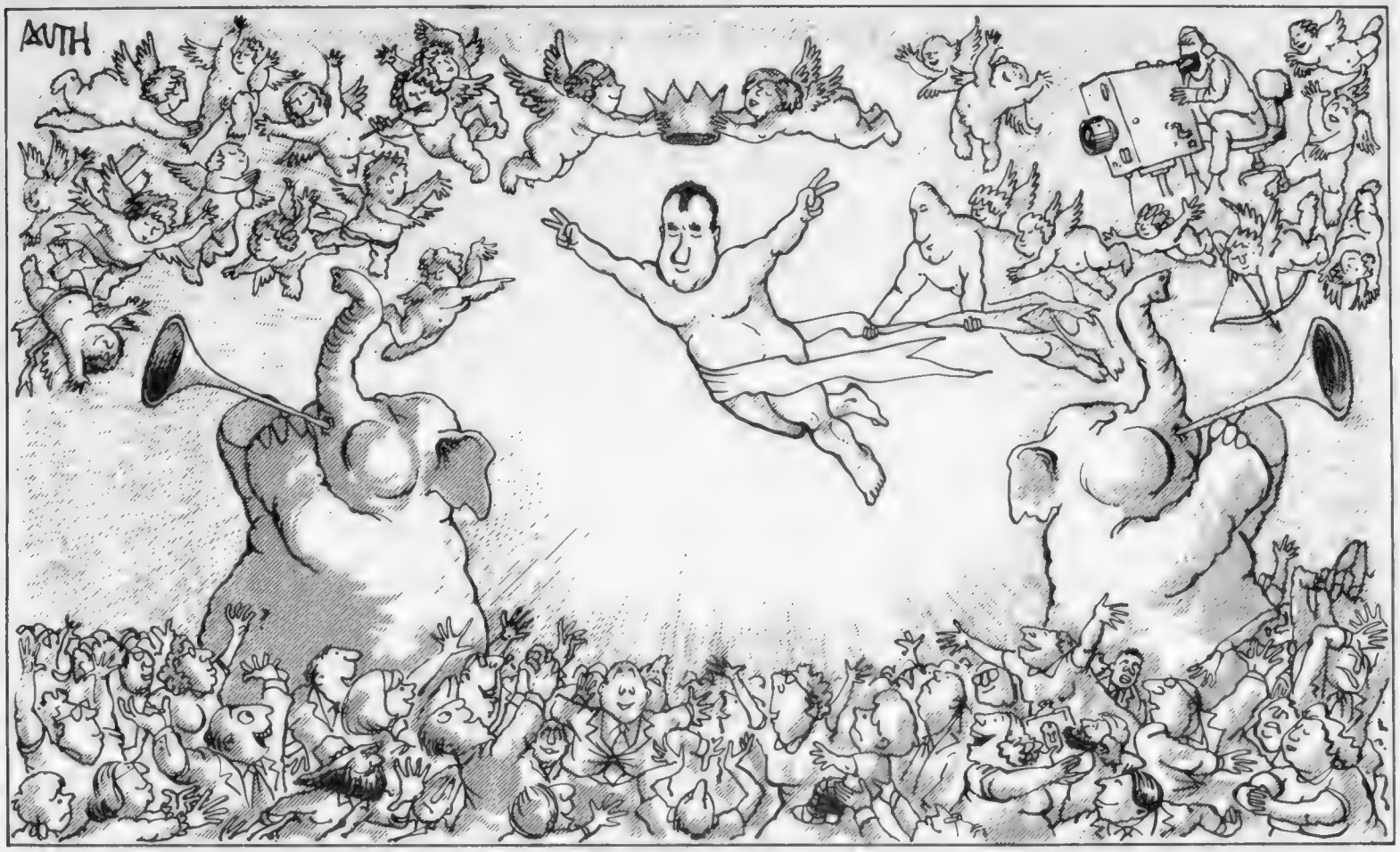
TONY AUTH

as you would expect, I was cartoonist on the school paper, did the usual posters for football games, etc., and at this time a very interesting thing happened. I went to a seminar for high school journalists at Loyola University, not expecting to find that there would be much for me there. However it developed that Karl Hubenthal, of the Los Angeles Herald-Examiner, was talking about his approach to his work, his various techniques, etc. At the end of his talk, Karl asked how many people seriously intended to go into editorial cartooning, and he was amazed when at least 90% of the people in the room raised their hands! At that time I wasn't interested in politics at all and wasn't considering editorial cartooning as a profession, but last year, 11 years later, I did get a chance at the AAEC Convention to thank Karl for what he told us at that seminar.

After high school I went to UCLA and majored in 'biological illustration' which was really a double-major in Art and Zoology. I knew there were a lot of starving artists in the world and I didn't intend to be one of them. I contributed to the humor magazine and to 'The Daily Bruin', but rarely was my work political — rather I was drawing about sex, beer, fraternity parties, football games and the things that interested me then.

The UCLA art school tries to give you an exposure to a whole lot of things, so you get a smattering of design, painting, and drawing, as well as specialized courses sush as the biological illustration I was taking. This biological illustration was very heavy on anatomy, as well as on pen and ink and stippling techniques, and it emphasized accuracy very much. At the same time, we art majors were all taking classes in literature, philosophy, chemistry, zoology, biology, so we didn't really spend a lot of time drawing. UCLA felt that anybody who was really serious about going into art would later attend a more or less technical art school

PHILADELPHIA INQUIRER Cartoons by TONY AUTH



such as Chouinard or Art Center in L.A. after graduating from college.

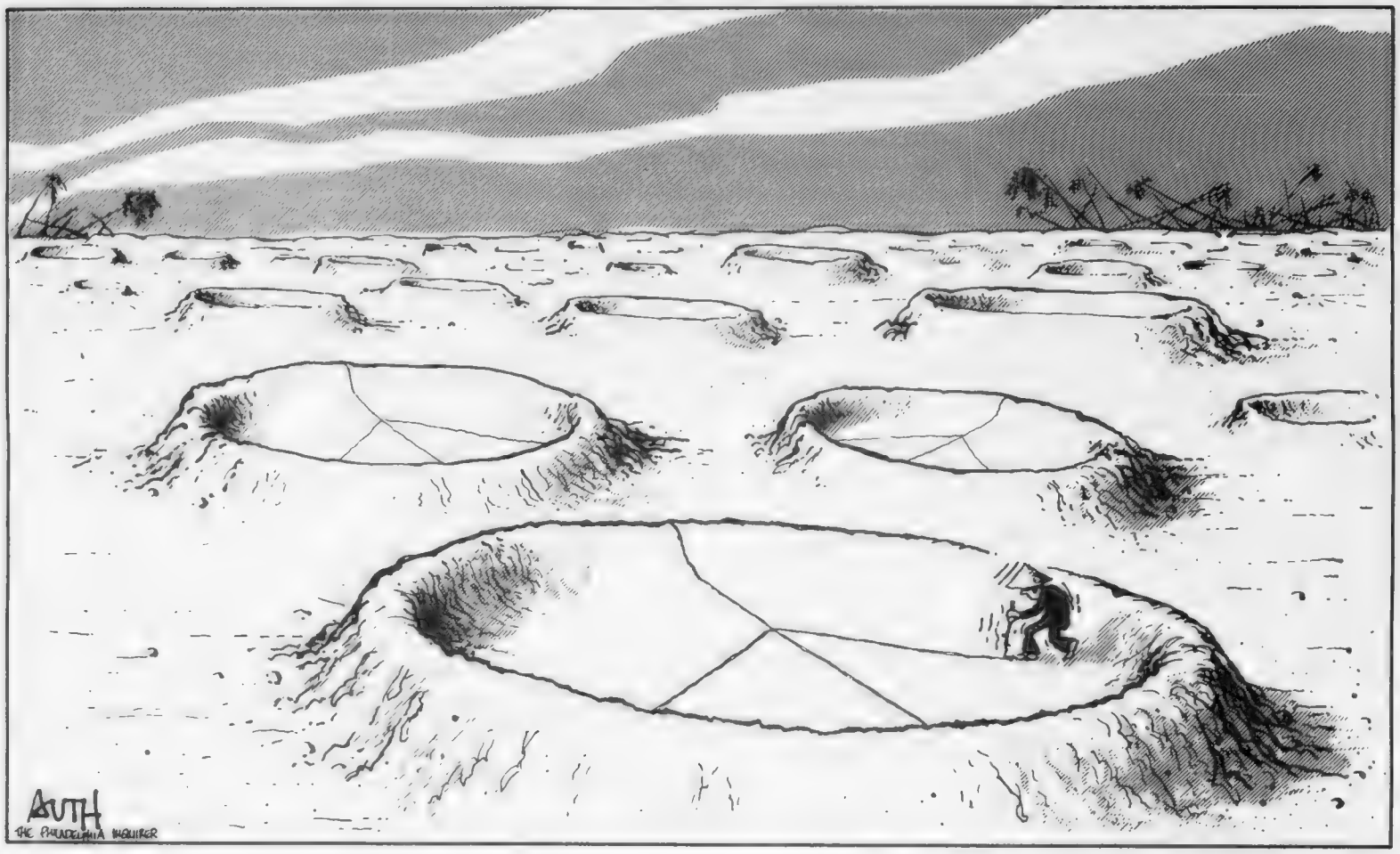
After leaving UCLA I was fortunate in getting a job as a medical illustrator at a large teaching hospital. I was a little nervous at first about suggesting that visual aids might be very effective if funny cartoons and humor were used, but was very pleased to find that the medical profession was thirsty for humor and received the idea enthusiastically. I ended up doing a lot of medical satire, and during these several hospital years I did all kinds of drawing and painting and illustrating and various other kinds of art work. And, unlike the drawing I'd done in school, this work had to stand the test of public acceptance. This was very valuable experience for me. By this time it was 1965, the Vietnam War was beginning to escalate, there was beginning to be a real national debate about it, and this served to arouse my interest in politics.

It then happened that I was approached by an underground newspaper, whose editor knew I was a cartoonist during school years, and who wanted me to contribute one editorial cartoon a week to his paper. I wondered whether I'd be able to come up with one every week, but I said, "yes", found that I enjoyed it immensely, and decided that I really would like to get into the editorial cartoon business.

Later on I showed Paul Conrad of the L.A. Times, who has been a tremendous influence on me, some of these once-a-week cartoons for the underground paper, and he said that if I was really serious about editorial cartooning, I ought to start producing a lot more work. I still held my job as a medical illustrator, but Conrad suggested that I go back to UCLA and offer to contribute 3 cartoons a week to the school newspaper. They readily accepted the idea, and I kept this up for about 4 years — with my cartoons beginning to be picked up by more college papers and by more undergrounds as time went on. My advice to aspiring cartoonists is to try and get anything published anywhere they can!

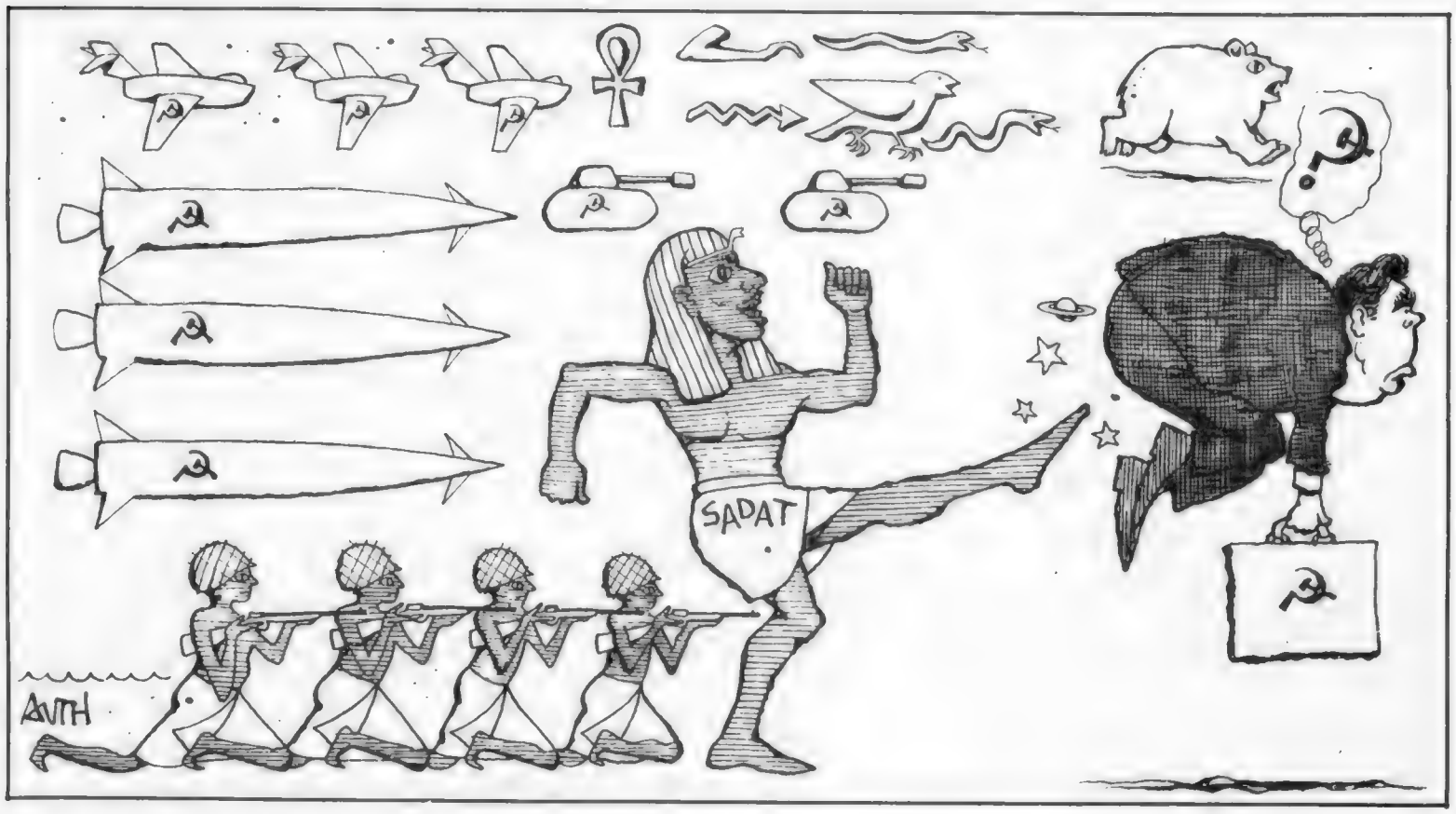
An editor on a paper in Riverside, California spotted my work, and liked it, but when I went out to see him, I found that he couldn't afford a political cartoonist.

In this connection I should emphasize that it becomes necessary for one to argue with an editor the idea that it's much better for his paper to have a local guy who can deal with local issues. Syndicated superstars are so relatively inexpensive that many editors seem to feel that it's almost a luxury to have a local cartoonist on the staff. The syndicated political cartoon isn't going to say anything about local police corruption in Philadelphia for instance. Incidentally, I was talking to several editorial cartoonists at the convention of the Association of



'You can visit your wife now, sir . . . sir?'

'He's trying to save face.'



'Altogether now . . . three cheers for Dow Jones!'

American Editorial Cartoonists, who firmly believe that the best editorial cartooning being done in this country right now is cartooning at the local level where a cartoonist can really have an impact and see some results from his work!

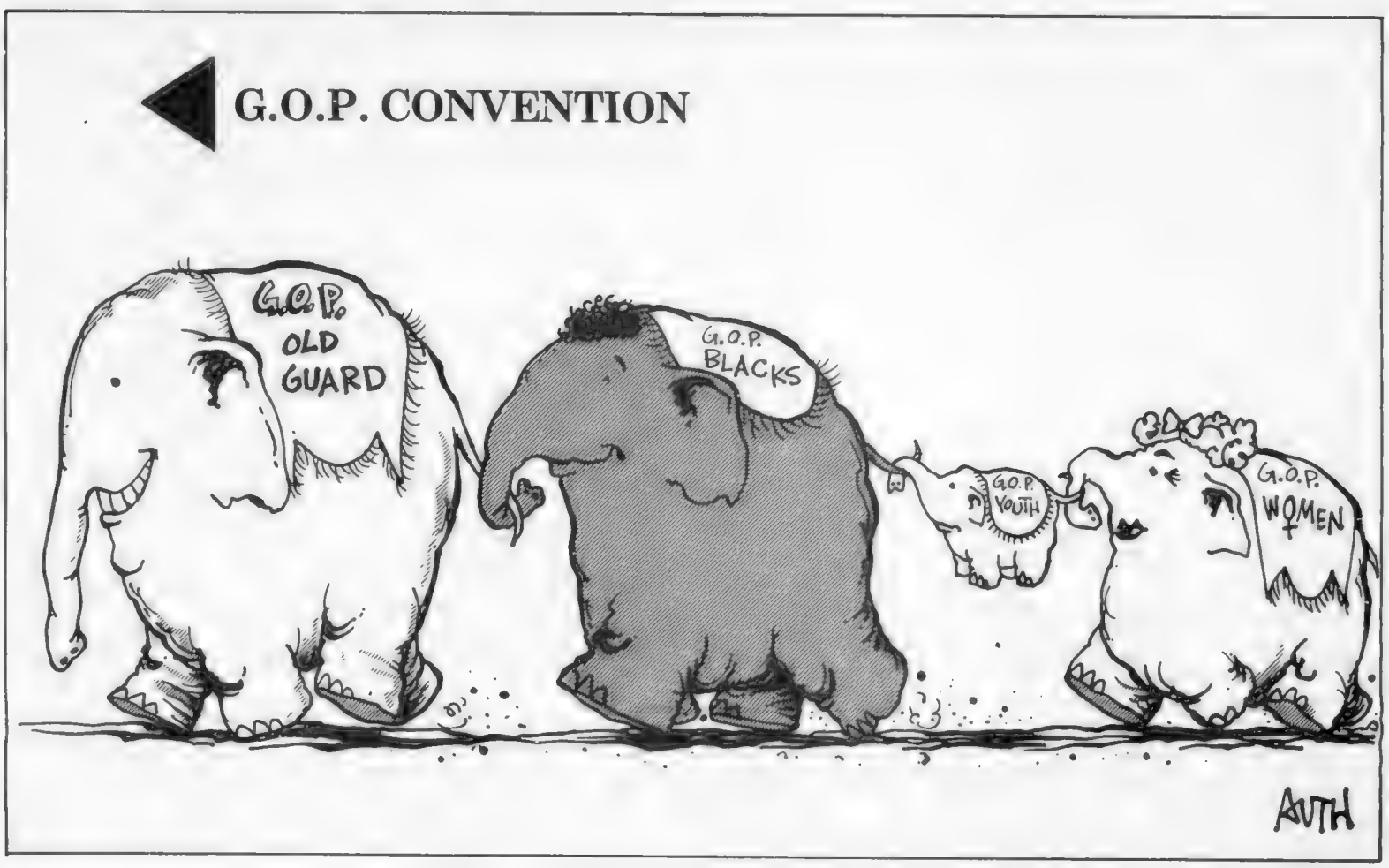
I would say that 'conviction and passion' are the most important elements that go into my work — and they are what got me into this field. It's my firm belief that there is nothing as good in our field as a good, strong passionate editorial cartoon. I enjoy the gag-type editorial cartoons which have been appearing on editorial pages, and I wish I were better equipped to do that kind of work, because on a day when you're not mad about something, you've still got to fill your space. And there's probably no better way to do it on that kind of day than with a good, funny, light gag cartoon with some political or social comment. This, of course, doesn't mean that your strong, passionate cartoon has to be devoid of humor. We all agree that a really good editorial cartoon has to 'say something'.

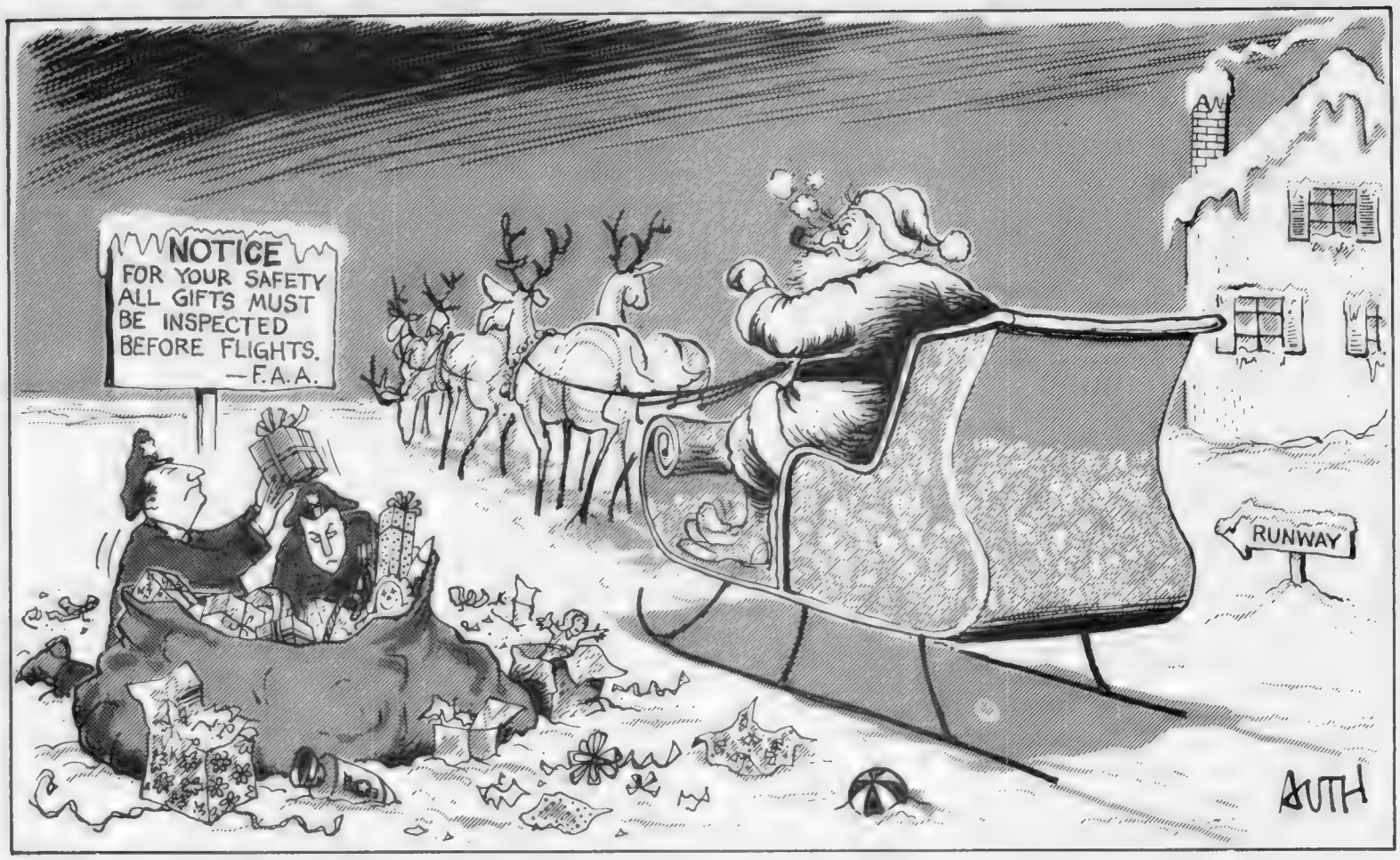
Just a word about how I came to be here at The Philadelphia Inquirer: I was fortunate to meet Thomas Dorsey, from the Chicago Tribune-N.Y. News Syndicate, who liked my work and began to function almost as an agent for my work. He has been instrumental in helping people such as Johnny Hart and Russell Myers, and while I continued to do cartoons, he would keep watching for an opening for me. Every few months he'd call and ask me to send a bunch to one paper or another, and finally when I sent a lot of samples to The Inquirer at his request, I fortunately landed this job here.

As far as editorial cartoon styles are concerned, I think that by far the greatest influence on us has been our growing up with comic books and with comic strips. These particular art forms have really served

to liberate editorial cartoonists, who for years were locked into rather stuffy and unimaginative ways of drawing things. The comic strips served to stimulate simplification, looseness, and a freer quality. I would add that Ronald Searle has had a fantastic influence on a lot of younger editorial cartoonists. And the development of Craftint and similar papers has tended to make many cartoonists' pen and ink work look alike. Oliphant was the first guy to start using this on a broad scale, although it had been used in MAD for many years.

As for my typical day — there are 2 deadlines for me. One is a 9:30 AM editorial meeting which I must attend, and the other is a 4 PM deadline, by which time my drawing for the next morning's paper must be complete. I come in around 8 AM, and scan The N.Y. Times, The Inquirer, and The Washington Post, looking for things to stimulate ideas. At the 9:30 editorial meeting I present 2 or 3 proposals for the day's cartoon. Most days the editor will pick one and give me a





go-ahead on it. Ocasionally he'll say, "do whichever one you want", and at other times we may discuss the ideas. I'm usually finished by 2:30 at the latest, and I then spend a couple of hours looking at the afternoon papers, and thinking about what I might do the next day.

My arrangement with my editor is that no one at the paper here will tell me what to draw, but, on the other hand, they have a veto power. I recognize that this compromise is a realistic one, and necessary right now, between a desire on the part of an artist for autonomy, and the desire of a paper to have the artist be the graphic voice of the editorial page. But these are the minimum conditions under which I can work, and I think that in order to flourish, an artist really needs a broader degree of freedom than I have here right now. The thing I'm struggling to overcome is a tendency to censor my own thinking — since I may be aware that to deal with a cartoon subject in a certain way would be a waste of time. This is detrimental — the healthy thing for the profession, and for individual artists, is to be considered in the same way a columnist is.

Sometimes editors who are fearful that the public will assume that the cartoonist is speaking for the paper, rather than for himself, make a mistake, I think. Some of the best papers in the country allow their cartoonists to contradict their editorial policy. When the L.A. Times hired Paul Conrad, he insisted upon complete freedom. But for a time the paper ran a disclaimer at the top of their editorial page, saying that opinions in the two columns below the disclaimer were those of the L.A. Times, and that columns, letters and cartoons which appeared elsewhere were the opinions of the various authors and artists. The Miami News gets around this problem by titling Don Wright's cartoon — 'As Don Wright Sees It'.

I'd like to add a few more words about my methods: I have a cork wall in my office which I cover with images I like — good cartoons

North Vietnam bombed military targets in New York City today, in an attempt to force the U. S. to seriously negotiate.

—Imaginary News Item

— ads that I think might be useful, and, as you say John Fischetti does, I keep a list of things that might be helpful, either as situations or as captions. I'm primarily concerned with playing around with visual images, and I'm trying to get away from captions if at all possible — and labeling too. The cork wall and the list are means of making sure that my mind stays exposed to all these various inputs.

Cartooning is really the ingestion of raw material of various kinds — direct experience, reading, talking to people, or whatever — and the transformation of this material — through free association — so that it comes out in the currency of the artist's mind. I'm trying to stay open to various approaches and mediums so that I don't get locked into one way of doing things — I don't think, in other words, that editorial cartoonists have to use the same kind of paper every day, or have to decide that they're going to have to use a particular pen or brush. The way you do a drawing ought to be determined by the problem that a certain drawing presents.

One final comment: you mentioned that some political cartoonists make a point of getting to know, and mixing with, politicians and various public officials. For myself, I try to avoid getting to know public officials as much as I can. I agree with Art Buchwald, who said that as soon as someone acquires public office, Buchwald avoids any sort of social contact with him. He was a good friend of Robert Kennedy, but when Kennedy became Attorney General, Art stopped socializing with him — so the story goes. When anyone wants to be a social critic, it's detrimental to become friends with the people you may be criticizing. For instance, our Mayor, here in Philadelphia, is a very dynamic, magnetic personality, and it would be almost impossible not to like him personally. But if I were to become buddies with him, I think that would be a serious handicap to work under. ●

DICK TRACY

CHESTER GOULD

TV star, RALPH EDWARDS, Gould's charming wife EDNA, and CHET himself. Edwards, who did a "This is Your Life, Chester Gould" TV program a few years back, is shown here with the Goulds in connection with a recent Easter Seal Drive.

When your editor read the statement on the opposite page which appeared in a recent issue of EDITOR & PUBLISHER, he congratulated his longtime friend, CHESTER GOULD, and asked him if he would elaborate a bit more on the idea, and also talk with our readers about DICK TRACY. As always, he responded with enthusiasm, and following are his very interesting comments.

by CHESTER GOULD

I'm greatly flattered and terribly enthusiastic about your applauding my remarks about comic strips, which appeared in that recent EDITOR & PUBLISHER ad! I've been in this business for a long time, and I'm going to continue to be involved in it every minute!

It's time some of us got up and spoke about what is really wrong — nobody is promoting and pushing a product that *made* the American newspaper the mass article it is today. It's high time we defended our own. All of the big manufacturers — automobiles downs to hairpins — advertise and promote their products. For the last 15 years or so I haven't seen 5 bits of promotion on any of the strips. If you have a family of children and you constantly keep them in the other room when

"The American comic strip has sold more newspapers than any other feature in American journalism."

A personal statement by Chester Gould, creator of Dick Tracy,
based on his remarks to the Newspaper Comics Council, November 2, 1972

Not too long ago it was fashionable with some newspaper novices to ask: "What's wrong with the comics?" Well, it's like this: What was wrong with the comics was the guy who kept asking "What's wrong with the comics?"

In many cases this was the same individual who put his comics in little "coffins," 2¼x7¼ inches, and buried them alive on page 43 next to the want-ads—and then had the nerve to ask "What's wrong with the comics?" I've seen as many as 22 on one page!

Suppose his front page, which he so lovingly puts together against all the odds set up by television, were reduced to 2¼x7¼—and run on page 43 next to the want-ads. How much readership do you think it would get? In my opinion, it would get scarcely one one-hundredth the readership a good comic strip gets under the same handicap.

But to start at the beginning, the comic strip was born in the newspaper office. It is the legitimate child of the newspaper and the only feature today that television has not been able to kidnap from newspapers. TV has sports, news, beauty hints, sex, fashions, problems of the heart, and financial news—but the multi-panel comic strip is still the sole property of newspapers.

And what do a few editors do about it? They say, "Get that little lowbrow bastard out of my way and lock him in the basement!"

The good newspaper appeals to the masses, not just to any particular stratum. Patterson, McCormick, Hearst and other great newsmen knew and practiced this. And appealing to the masses means understanding the man on the street, not just the PhD's and/or the oddballs.

It was once pointed out to me that the New York Times carries no comic strips and still is a great newspaper. My answer to that was "Think how much greater it could have been *had it carried comic strips.* It might have attained a circulation almost as great as the New York Daily News!"

As to the selling of comic strips, I feel there is much to be desired. An important syndicate man recently said to me, "When an editor says 'I don't want that strip anymore,' what can I do?" Well, if the strip is a grabber in the judgment of the salesman, there's a tool he could use. It's called *salesmanship.* Yes, salesmanship. Remember? You present facts, use logic, reason and persuasion. Ford, General Motors, RCA, Zenith, etc., still use it with a great deal of success, wouldn't you agree?

Salesmanship implies *keeping* the product sold, also. In the case of comics, it could be used to induce editors to disinter the little comics from their prison cells and to promote them, even to the use of one on the bottom of the front page. Readers' favorite strips could be used a week at a time on a repeat basis. Any editor who thinks enough of a strip to buy it and give it space—albeit small space—should be willing to back up his judgment.

Now, what does this mean in dollars and cents? Believe me, comics advertising dollars would be a lot easier to come by if individual newspapers publicized and promoted their comics. *Who wants to spend ad dollars with outcasts who, during the week, are locked in tiny cells like drunks?*

Let's face it: You can't ask the elite with the bucks to spend to join your club if you give the impression you're ashamed of the membership!

Also it seems to me that the cozy little group meetings, where everybody engages in repetitive platitudes and listens to critics who lack true understanding of mass newspaper circulation, do not attack the root of the problem. That root is the editor and/or publisher who must be sold on promoting the comics he uses. He must be shown how this will restore prestige to the product and dollars to his advertising till. This is the big job to be done.

I have been drawing and writing Dick Tracy for 41 years. And the Lord willing, I want to go another 41 years. I'm in excellent health and I'm loaded with experience and the joy of doing my job. I consider myself a newsboy. The sole purpose of a comic strip is to sell newspapers; that makes me a newsboy. The American comic strip is responsible for and has sold more newspapers since its creation than any other feature in American journalism, and I'm proud to be part of it.

We have a heritage of the most precious thing ever developed in the good old U. S. A.—the American newspaper and its comic strips. Let's get out and go with them!

Thank you.

Chester Gould's Dick Tracy is syndicated by the Chicago Tribune-New York News Syndicate, Inc., 220 East 42nd Street, New York, N. Y. 10017

typical Dick Tracy example

DICK TRACY
2-WAY WRIST TV
CRIMESTOPPERS TEXTBOOK
WHEN ICING IS EVIDENT-
REDUCE DRIVING SPEED, PUMP BRAKES GENTLY WHEN SLOWING DOWN, USE SEAT BELTS AND DON'T "TAILGATE!"
Dick Tracy
THE HALF-MILLION ARMORED CAR LOOT THAT TOOK AN AERIAL DIVE INTO AN ABANDONED FARM SILO, UNOBSERVED, REMAINS HID.
ARMORED CAR LOOT
PLOP
WE SPOTTED THE WINDMILL AND GROOVY PREPARED A MAP OF THE AREA BUT-WE'VE NO CLUES AS TO WHERE THE MONEY FELL.
BUT BEFORE SEARCHING THAT OLD FARM, WE'VE BEEN CALLED TO ANOTHER FARM BY THE SHERIFF.
"THIS FARMER THINKS HE HAS THE WOMAN DRIVER OF THE ARMORED TRUCK AND HER HELPER," SAYS TRACY.
I SAW YOU DITCH THE ARMORED CAR AND HEAD FOR MY HOUSE -FROM MY TRACTOR.
"THE 12 O'CLOCK NEWS ALERTED OUR AREA TO YOU TWO! NOW, MARCH."
KEEP MARCHING.
I SAID KEEP MARCHING.
INTO THIS NEXT ROOM!
CLANK
CALL THE SHERIFF BACK, MAW, TELL HIM WE GOT HIS LIVESTOCK.
WHY, THE DIRTY-!
THAT "NEXT ROOM" WAS A CATTLE TRUCK.
CHESTER GOULD
11-26 72

'Dick Tracy' is distributed by the Chicago Tribune-N.Y. News Syndicate.

there's company around, and make them sleep in the basement at night, there are going to be a lot of people that don't know your children — and don't care to know them. After all, the American comic strip is the legitimate child of the newspaper — and it *made* many newspapers. A big example is the L.A. Times. As big as it is today, there was a time in the 30's when they were hanging on the ropes — and had it not been for their comic strips, they could very likely gone out of the picture entirely.

Now, after unburdening myself of that sermon, here are a few comments that you asked me to make about DICK TRACY. My production of Tracy is mostly a case of constant application and continuous effort. Of course any work you like is not really hard work — it's a happy operation. This is one of the most rewarding businesses in the world because all of the thinking and physical effort you put into producing a strip results in something concrete that's right there for readers to see in black and white.

Once in a while there'll be a night when I'll wake up at 1 or 2 in the morning, and feel rested and don't want to go back to sleep, so I get up and come down to my drawing board. I'm not trying to make a hero out of myself — I just have the feeling I'd much rather be working on my strip than lying there in bed trying to figure why I can't go to sleep. So we have a lot of freedom in this business as well as being rather in a straitjacket.

My research is going on all the time, Jud. Not the kind that a college professor would do, but interesting observations such as a father would point out to his boy if they were taking a walk. I like to be alert to things that will make a good picture, and also fit into a good story. I have a very kind associate — a wonderful guy — who is responsible for all my technical police research. He's an ex-policeman — ex-detective — by the name of Al Valanis. He was very prominent in Chicago a few years back, at the time he perfected the method of sketching a criminal from eyewitness descriptions given to the police by a victim. He sits with me and supplies me with technical stuff. For instance, in a fingerprint room it's very important to know where the inkpad is, just what the apparatus is that holds the card, and just how you roll the fingers. Al tries to keep me on the straight and narrow on this. I slip once in a while and he gives me the old spear. He'll say, "You'll have to do that one over — it isn't right!" Naturally, as you might suspect, I take several police magazines and bulletins, an FBI bulletin, etc., to keep myself up-to-date on routine and costuming. As an example, the State Police out here in Chicago wear a hat very much like the old Army hat, only it's a little bit modernized, whereas the Chicago Police wear a regular police cap with a checkerboard band. The checkerboard band, incidentally, is worn so people can quickly distinguish a policeman from taxi drivers and other people wearing caps, in case of a riot or other excitement. I don't make use of the checkerboard band because I try to keep my policemen universal.

My schedule is pleasantly rigid and I'll tell you why I like it that way, after I give you a quick description of it. I do most of my writing on Friday and Monday, do a Sunday page on Tuesday, then 2 or 3 dailies on Wednesday and 3 more on Thursday. Sometimes I spend some time Friday checking on the mistakes I made Thursday! I remember drawing a Sunday page one time which showed a hoodlum standing in the background, in a doorway, all through the page. Not until the strip got into print did anyone notice that this guy had on 4 different hats as he stood in that doorway! If you keep to a schedule, you can make yourself available, when needed, to your family — that's why I like it. If your wife asks, "Will you be through with your work in time for dinner at 8?", it's nice to be able to tell her you will, and that you'll help with some of the plans around the house.

As far as assistants are concerned, I have a very fine, capable gent with me by the name of Richard Fletcher, who used to do a beautiful Civil War patriotic page. He does backgrounds, and helps somewhat with the technical situations as Valanis does. He can help with figures too. I do every bit of the finished writing, I do all of my drawing, all of the penciling, including backgrounds, and I ink in my figures. My brother, Ray Gould, does the balloons after Fletcher and I are through. We've got a little team and it works out nicely.

Quite often people ask me what the chances are of getting into this

WE ARE LIVING IN A NEW WORLD, MR. TRACY. THE OLD VALUES ARE NO LONGER RELEVANT.
5-24 72
SANDWICHES?
PEANUT BUTTER
CHESTER GOULD
PEANUT BUTTER
WELL, SOME OF THE OLD VALUES ARE STILL RELEVANT.
PEANUT BUTTER
© 1972 by The Chicago Tribune World Rights Reserved

Here we see 'Peanut Butter' whom Chester Gould talks about in this article.

business. In my estimation, the chances have never been better! As to ideas — I think the first ingredient is *imagination!* Fortunately, God gave me what I consider a pretty good one, and I've tried to capitalize on it. I think if you can combine imagination with technical, as well as historical, facts, that out of that combination quite often can come very interesting stories and situations. The beginner should cater to the man on the street — the fellow that has to pay his bills, has to keep his children in clothes, the guy who enjoys a quiet evening at home with his shoes off. Those are the people that make America — they're the ones who are going to buy your paper. A comic strip should have no place in a paper unless it sells papers! You've heard many of the stories of how Joe Patterson, the founder of the N.Y. News, familiarized himself with the thinking, and the reactions of the average man. He would dress casually, like the average guy, and mix in with crowds of people who were congregated for various events. On one occasion he was standing with a bunch who were watching a yacht race down the Hudson, in order to hear their reactions. As the story goes, the only comments he heard were remarks like, "This is for the rich people — who cares who wins this," etc. From this, and many other similar experiences, he learned what his mass readers did, and didn't like.

You asked if anything interesting had happened to me lately. Well, I just received a gallon of peanut butter the other day, on the occasion when the Peanut Growers of Georgia came up to Chicago and presented me with a plaque indicating that I had done the peanut industry a great turn. I might add that I'm eating peanut butter for dessert now — and it's great! As you know, their nice gesture was inspired by the boy character 'Peanut Butter' who appeared for a long time this past year in the strip. People ask me what prompted me to create him. I'm not one to try and put hidden meanings in my writing or in my characters. But I've been amazed these days at how many of the young kids (10 or 12 years old) have got a solution for all the world's problems, so I decided to publicize these

More of 'PEANUT BUTTER'

NOW WE MUST FIND OUT HER NAME AND IF SHE HAS A RECORD.
7-10-72
CHESTER GOULD
"PEANUTBUTTER," WILL YOU GIVE JUNIOR A WORD DESCRIPTION OF THE TRIO, SO HE CAN DRAW THEIR FACES?
BETTER THAN THAT, I'LL MAKE THE SKETCHES MYSELF.
BUT JUNIOR IS THE POLICE ARTIST. TELL HIM WHAT THE TRIO LOOKED LIKE.
NOSES
FO'HEADS
EYES
HAIR
MOUTHS
EARS
CHESTER GOULD
I LOOKED THOSE PEOPLE IN THEIR FACES. I CAN DRAW THEM BETTER THAN HE.
BESIDES, I WANT LARGER PAPER. I PREFER TO SKETCH LIFE SIZE.
INK

little guys. It goes without saying that if anything goes wrong with their plans, they still break down and cry and go back to mother. And, when all is said and done, there's nothing better than 'Mother' and 'Peanut Butter'. Out of these thoughts came this boy character, so you can see I've got some pretty intricate wheels going around in my square head, Jud.

In conclusion, speaking of young people, I have only one conviction in my mind that I can put into a couple of sentences — you can't stop a young cartoonist who wants to go to the top. But he has to be willing to use an old-fashioned system which, I'm sorry to say, not too many seem to appreciate — and that system is spelled W-O-R-K!

It's just that simple — I don't see any mystery at all to it — it takes years — great optimism — someone with a little sunshine in his soul — a little faith — a little belief that there is a force that will help them if they help themselves. To the quitters there's no future in this business. They might just as well hear these words because it's a tough profession. It's been very good to me — I love it — and I'm going to be around and do all I can to keep it a top business and keep it one of the happiest professions in the whole world. ●

SAID and DUNN

BOB DUNN

From time to time, when the spirit moves him, BOB DUNN, who draws the "They'll Do It Every Time" and "Little Iodine" cartoon features for King Features Syndicate, will write a "SAID and DUNN" column for CARTOONIST PROfiles. On occasion he will reminisce about famous cartoonists he has known, and in other issues he will contribute a Winchell-type column with 'items' of current and upcoming interest. Bob has had two TV series of his own, is the permanent toastmaster of the National Cartoonists Society, and has a wide-ranging acquaintance with everyone in our profession. Welcome, Bob!

What do you big league cartoonists tell the young people who come in with samples of their work, hoping to be signed to a syndicate contract?

Of hundreds of wishful kids who have come to me for advice I recall about three who had something worthwhile. The rest were woefully amateurish. I have found the best thing to tell them for their own good is "go to art school." Most of them don't want to hear this. They want the quick way to fame and the funny papers.

Mort Walker does not agree with me. He feels a cartoonist can develop on his own. I contend a very special few might be able to hit it on their own, but for the thousands who **think** they have talent, art school kills them or cures them. It's a sure way to find out if a person is meant for the very tough, competitive, shrinking cartoon business. If an aspiring artist isn't willing to put in a four year hitch learning drawing, lettering and developing a style, he isn't meant for the cartoon profession. Katherine Cornell had wise words for stage-struck kids: "Don't do it unless you can't do anything else!" This goes for drawing comics too. Cartooning, in my opinion, is the third toughest field to conquer. The other two? Acting and song writing running neck and neck.

A cartoonist who was a fine artist in oils and water color was Nicholas Afonski, a Russian who stood six feet five, who had been a member of Czar Nicholas' court. After escaping from a prison train on his way to his execution at the hands of the Reds, Afonski got to America where he went to work as a ghost for Ed Wheelan, the creator of the great newspaper strip "Minute Movies." The strip reached its peak while Afonski was doing the art work. Afonski later was employed by King Features to draw the "Little Annie Rooney" Sunday page and the half page "Ming Foo."

John Held Jr. was one of the most successful magazine cartoonists ever. His name is synonymous with the wonderful daffy 1920's. His serious art work, while it could be mistaken for Van Gogh's, has its own styles and originality.

In my book Russell Patterson was the complete artist. He could do anything—from designing hotels, Buick cars, decorating night clubs, to sophisticated illustration, puppetry and the beautiful cartoon feature "Mamie". Russ was a boy genius who studied art in Montreal and then Paris. By the way few people know he was a flying hero with the Canadian Air Force in World War I. Added to his other talents Russ designed and dressed several editions of Ziegfeld shows, George White's Scandals, Ballyhoo, and Shirley Temple's best movies. Russ picked more Miss Americas than you could shake Bert Parks at. In the book published last year about the Atlantic City pageant, the author tells how Jersey gangsters took Patterson and Peter Arno for a ride while the tough guys told the two beauty judges whom to crown as winner or else. That night Russ and Arno saw to it that the gang's moll was eliminated and a wholesome young innocent was elected. The untouchable judges were given unasked for 'round the clock protection by the New Jersey State Police while detectives rounded up the gunmen and clapped them in the iron bungalow for consorting to commit a crime. A gentleman genius is 'Rassel' as I call him, at whom cartoonists can point with pride.

Jimmy Hatlo, one of the greatest cartoonists, took all kinds of art courses—life class, design, architecture, lettering and advertising layout. Jimmy was a successful editorial cartoonist on the San Francisco Chronicle before he was called on to fill the space on the sport page when Tad, the creator of "Indoor Sports", died. Jimmy filled the panel so well with his "They'll Do It Every Time" that King Features sold his feature to over 800 papers.

Milt Gross didn't go to art school. He took the office boy route. But he had such determination that his lack of art training couldn't stop him. Kitty McKeever, the King Features phone operator, whom Ripley immortalized as never forgetting a voice, recalls Milt bringing in a new set of strips every week which he had worked on at night while holding down the boy-of-all-work job in the N.Y. Journal art dept. The charming Kitty was phone operator and receptionist in those days and was impressed by young Milt's never-say-die spirit. Milt's meteoric rise in the cartoon biz came about because of his writing. He was drawing fillers on the New York World when Alexander Woollcott went on vacation. Somebody had to fill the Sunday magazine page which was Woollcott's domain. Several of the World's staffers were given the chance. Overnight young Gross came up with a new dimension in written humor: phonetic Jewish dialect stories dealing with current goings-on. Tom Johnstone, one of the World editors, was convulsed by the wild, off-beat, ethnic gags of this new baccalaureate of the Bronx. The page ran, embellished by a couple of the author's cartoons. He got a by-line. That Sunday (think it was late 1926) was the turning point in Gross' career. "Nize baby" was the piece that had the readers of the Sunday World guffawing in their grapenuts that red-letter day. "Smeck!" "Not in de had, Mawriss!" "Eat opp hall de pea zoup, doiling" and "Looy, dot dope!" became the new in-talk of the era of wonderful nonsense.

Milt was a skyrocket. He had enormous talent and in the later years of his life turned to serious painting. I am proud to own two of his landscapes. He wasn't handcuffed by the change to the oil paint medium. There is still the gusto, the directness, the honesty of his cartoon style coming thru the brush strokes.

My feeling for these greats can be summed up by what Milt Gross told me was his highest accolade when he first got his job as paste pot filler on the Journal. A neighbor pointed to Milt with awe and told another neighbor: "He knows Tad!"

They'll Do It Every Time ®

MOTLEY AND FRAU HAVE THE MOST INTELLECTUAL READING MATTER ON DISPLAY IN THEIR HOME···

FINE LIBRARY YOU HAVE, MOTLEY···

YAS··· WE BOTH ENJOY GOOD LITERATURE!

QUITE!

EON

MIND

BUT WHAT DO THEY PERUSE WHEN THERE'S NOBODY AROUND TO IMPRESS?

ROCK QUARRY IS GOING WITH A LADY WRESTLER!

IS ZAT SO? HMMM! WOW! OH, BOY! ER··· YEAH···

MOVIE GOSSIP

FILM FRIENDS

BMORE GALORE

WOO

GAM

CUTIE

Thanx AND YOU'RE A GAGMAN— VICCI ADAMS 112 KIDD BLVD. NORFORK, VA.

DUNN & SCADUTO

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12-6

They'll Do It Every Time ®

COACH PEPPERTON CAN INSPIRE HIS CHARGES WITH SUCH CONFIDENCE THAT THEY PERFORM MIRACLES···

I'VE ALWAYS SAID YOU WERE THE BEST TEAM I EVER COACHED·· MAYBE I'M WRONG! THE SECOND HALF WILL TELL. IF YOU BELIEVE IN ME AS I BELIEVE IN YOU WE WILL EMERGE VICTORIOUS···

42

51

Thanx AND WE GENTLY HAT TIP JOE COLBERT WASHINGTON, D.C.

BUT HOW IS HE AT INSPIRING A LITTLE CONFIDENCE WHERE HIS FRAU IS CONCERNED···

WAK!

B-BUT DEAR·· I WAS WITH AN INFLUENTIAL ALUMNUS·· I COULDN'T PHONE! I COULDN'T GET AWAY·· I··· I·· I···

DON'T GIVE ME THAT!!

12-8

DUNN & SCADUTO

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Cartoonist JOSEPH FARRIS, who creates the 'FARRISWHEEL' cartoon panel for the Chicago Tribune-N.Y. News Syndicate, and who is one of the artists under contract to THE NEW YORKER magazine, lives at the top of one of the highest hills in Bethel, Connecticut, with his wife, Cynthia, who teaches art in the elementary schools of a nearby town. Joe has a 20-year-old daughter, Christine, by a former marriage, who's in her third year at the Philadelphia College of Arts. And Mrs. Farris has 3 boys — 11 to 16 — from a previous marriage, who live with them.

Their spectacular home was originally a one-room Boy Scout camp with an enormous fieldstone fireplace. Joe designed the 8-room house which rose on the 5-acre site some years ago, and there's also a separate studio looking out over the treetops.

JOSEPH FARRIS

Photo by PAULA HOPPER

Joseph Farris

Q: Richard Taylor, the famous NEW YORKER cartoonist, gave you your very first art training, didn't he?

A: Yes — when I was 14 or 15 I happened to see a little article in the Danbury Connecticut News-Times, saying that R. Taylor was going to conduct an art class in Bethel, and that it was open to everyone. Although I was born in New Jersey, I grew up in the Danbury area. I was just 'mildly' interested, but as luck would have it, Colliers appeared that particular week with a brief story of Taylor's life, accompanied by one of his self-caricatures. I read it and said to myself, "My God — he's a famous man!" Obviously I was very impressed, as were the 30 or 40 others in the group that gathered at Bethel High School for Taylor's lessons. In time this number dwindled down to half-a-dozen who were really serious, and we eventually began meeting at his house. Apparently Richard Taylor had become aware that school systems in many places didn't stress art — to say the least.

Drawing by Joseph Farris
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"But, Peter, how *can* I marry you . . . I don't even know what you look like?"

"You can't raise my property tax, anymore. It's yours!"

He gave me the very basics in art, and he wasn't particularly trying to make cartoonists of us. He did most of the teaching but was also helped by other local artist friends of his — some of whom were specialists in various fields — perspective, color, composition, etc.

However, what he taught me the most of all was rather inadvertent— and that was what a great life the artist lives. This became evident to me when I visited his home and later became very dear friends of Dick and his wife, Maxine. Their gracious way of living made even more of an impact on me than what he taught me, and he taught me a considerable amount. I was impressed by the quality of his life-style, and with his ability to see things freshly! So many of us have a way of not seeing things all around us, whereas Dick would see something, notice it, and comment on it. He was a marvelous raconteur.

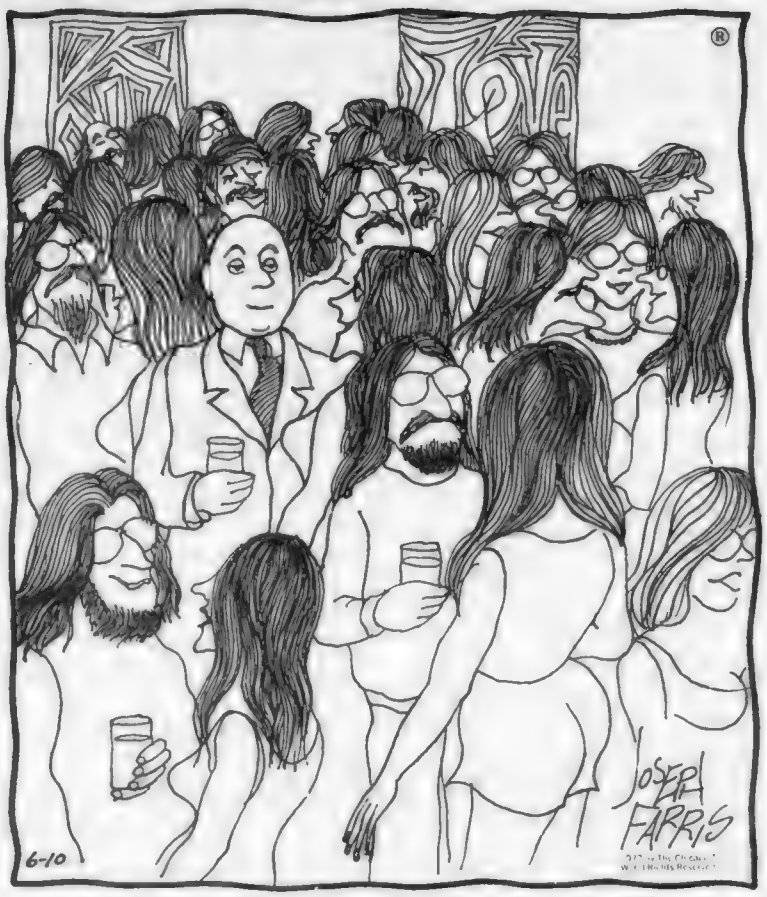
He moved quite a bit and I visited him in a number of his homes, and each one was quite unique — not from the decorator point-of-view but in a very personal sense. He read a great deal and books, of course, were an integral part of his home.

Incidentally, at this time, when I was 14 or 15, I was spending most of my time working for my father in our confectionery store, which was open from 6 in the morning till 12 o'clock at night, every day including Sunday. And people, to this day, will recall that they saw me sitting in the store window, drawing, and then complaining bitterly whenever customers came in and interrupted me. Taylor instructed me till I was 18 or 19, at which point I went into the service, in World War II. When I returned to civilian life, I went to the Whitney School of Art in New Haven for a 4-year fine arts course. After that I did book and magazine illustration for about a year — then I started cartooning again.

Q: What's your working day like, Joe?

A: I enjoy going downtown each morning and picking up the N.Y. Times — this is a pleasant routine for me. After that, I spend around an hour reading it, purely for pleasure and without any thought of ideas in mind. But when I've done this, I go through the paper again rather quickly and take notes of current subjects because much of my work is topical, both for the 'Farriswheel' panel I do for the Chicago Tribune-N.Y. News Syndicate, for my New Yorker cartoons, and those for other magazines. I have

"Very nice, but they're not organically grown."



"I think you look very distinguished without a beard."

lists which help me to determine subject matter — for instance, I might write down 'Energy Crisis', or other key words that crop up during the day's reading. Much of what I read, of course, remains in my subconscious and helps me later on. I'll often spend the morning working on cartoon ideas, and I'll type the captions out on a separate slip of paper, because seeing them in type seems to help me to be more specific. I'm not doing any drawing during these morning sessions.

Writing down the very first idea is the most difficult of all, but once I get something down — whether I eventually use it or not — they start to flow. Perhaps I'll start looking at my list and say to myself, "How can I tie these two together?" and then I'll let my mind free-associate. After I have the day's quota of the 15 ideas a week that I try to come up with, it's usually lunch time, and after lunch I'll begin the day's drawing. I'll go through the ideas again, picking out the ones I feel are possibilities.

I'm usually able to compose the idea in my mind, and I don't, as a rule, make a rough which is submitted to an editor. In other words, I make a rather rough pencil drawing, right-off-the-bat, on a sheet of charcoal paper (perhaps spending more time on the expressions of the faces, etc.), and then ink it right in, in finished form. Most of the cartoons I sell are these original, finished attempts of mine, although occasionally I'll redraw one or get a request to change it. I feel that the quality of my drawing improves because I'm constantly doing finished drawings. If I were doing the usual 'roughs' and then waiting hopefully for OK's, I would obviously be doing less drawing. Also, I feel that a finished drawing will very often convince an editor, whereas he might be on the fence about an idea if he saw it just in very rough form. And some cartoonists say they will occasionally freeze when they get an OK, and I'm at least avoiding this possibility. Some cartoonists will keep a particular style for a lifetime, but it happens that I've changed directions a number of times. Four or five years ago, I changed directions, and I did it with some trepidation. I'd been making a good living but I'd been thinking for quite a few years that what I was doing wasn't really Farris. At that point I said, "I'll take just a week and do what I really want to do — try my own direction and not worry about it — I can always come back to the style I've been working in. I won't worry if I'm going to sell anything I do during the week or not."

My earlier work was more deri-

Photo by PAULA HOPPER

"You, again?" *Saturday Review*

Drawing by Joseph Farris
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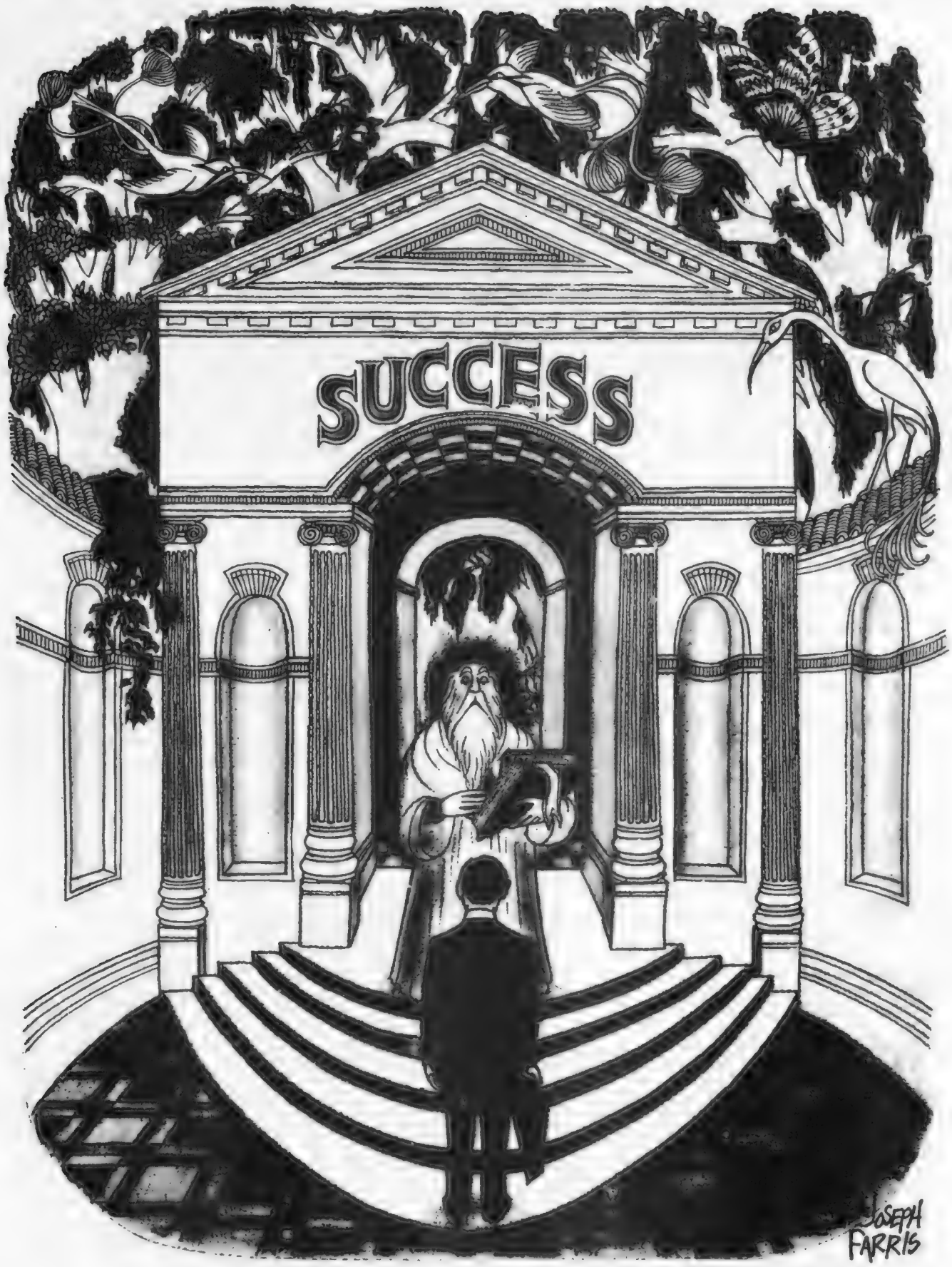
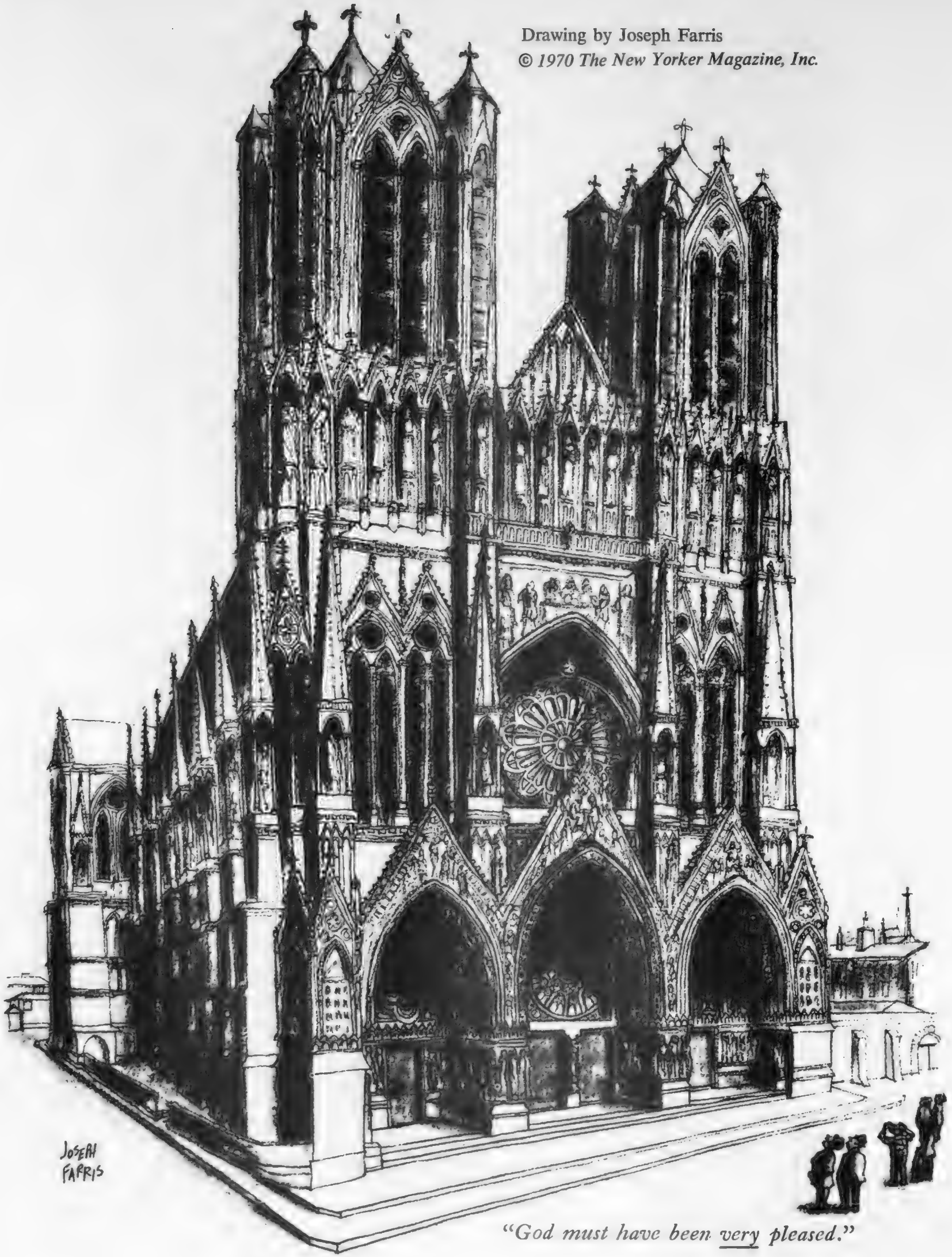


"You realize, of course, it's not what you are that counts. It's who you know. Who do you know?"

Drawing by Joseph Farris

© *1970 The New Yorker Magazine, Inc.*



"God must have been very pleased."

vative of other artists — the drawings were rather loose, and facile since I can draw rather quickly. I used to be able to do a finished drawing with charcoal pencil, wash, and brush in 10 or 15 minutes, and come off with a fairly decent cartoon.

With this week's experiment in mind, I went on vacation to Cape Cod, took pad and ink with me, began drawing on the beach and in the motel room, and to my great pleasure, never went back to my old style. And the new cartoons started selling almost immediately. For the first time, I felt enough confidence in myself to say, "I don't care how *other* cartoonists draw — I'm going to do what I feel is right for me."

Q: What exactly was this change in your work?

A: I now design them more, and put more time into them. 'Spontaneous' and 'Fresh' used to be my key words when I first began in the cartoon field. I like to feel that my drawings are still fresh, but they're a little more thought-out now, more decorative, more subtle, more sensitive, and that's where the difference is between my cartoons of 5 years ago, and those of today. Nowadays I'll often very happily spend several hours on a drawing. It's difficult to be funny and to make a comment at the same time, and since I'm very interested in the quality of my drawing and put a good deal of emphasis on it, I sometimes find that this emphasis gets in the way of my idea and of the humor. Sometimes I'll embellish and work hard on a drawing and suddenly realize that the idea behind it wasn't worth all of the effort.

Occasionally when I have a drawing I think is good, but which hasn't sold, I'll peel off the caption, look at the drawing fresh, and try to come up with a new caption. Frequently this has resulted in sales. Of course there are many ways to come up with cartoon ideas — you can start with a situation and try to peg a caption to it, or you can start with a caption and make a drawing to fit it.

Q: I know that you have wide interests — would you say a little about some of these which keep your ideas flowing, and your art work improving constantly?

A: Well — I read many publications and try to get as many diverse points of view as possible — not only newspapers such as the Times, and the newsweeklies, but papers like The Village Voice and The Rolling Stones, which the boys get. And I go to a life class here in Danbury where we have a different model every week. There's no instruction — just professional models.

Also I find that listening to the FM radio station WBAI (out of N.Y.) is very useful in broadening my outlook — my awareness of what's going on. It's a listener-supported station — no commercials — and they have a free-wheeling series of programs with no taboo subjects, and you'll hear minority points of view. For instance, it's the first public medium that has dealt with homosexuality and has given them a voice.

Several years ago I was contacted by the editor of a Presbyterian publication that had reprinted a cartoon of mine, and he invited me to participate in a seminar on humor, to be held at a study center in New Mexico. A psychiatrist, an expert on humor in films, and I, participated in the 5 or 6-day program and the experience was very helpful for me. I gave a brief history of cartooning, showed the group how I function, and used an opaque projector to show my cartoons. Also, I removed the captions from some of my cartoons that hadn't worked, passed them around, and invited people to either put new captions on the cartoons, or do their own drawings. After that we projected the results and commented on them.

A project that I'm very much interested in is the conducting of a sex-education class for teenagers at the Unitarian Church in Redding, of which I'm a member. A woman volunteer and I meet once a week with boys and girls from the high school. It has meant a good deal of research and reading and we've brought in a gynecologist occasionally. I feel I'm making a really concrete contribution and it has been a most rewarding experience.

Q: Do you want to just say a word or two about materials?

A: Well, I've been experimenting lately with Rapidograph pens — I started with #0, went up to ±3, decided that was a little heavy, and #2 isn't quite heavy enough, etc., so I have a big collection of them now. I use a pen for almost everything and am constantly changing them. The quality of my line interests me very much, and on some drawings the Rapidograph with its uniform line seems to be desirable, while on others a flexible pen such as the Gillott #170 seems better. I make my finishes on charcoal paper and several years ago I got a batch from Strathmore which bled a little

My original drawing here wasn't of any particular church, but when Jim Geraghty, the Art Editor of The New Yorker, O.K.'d it, he said, "take this and make something beautiful out of it." So I came home and proceeded to make a project out of it, went to the library, and made a Xerox of this great French Cathedral at Reims. The photo in the reference book I found was about 1/20th the size of my 40" final drawing, so I had to do a lot of work with a magnifying glass!

Drawing by Joseph Farris

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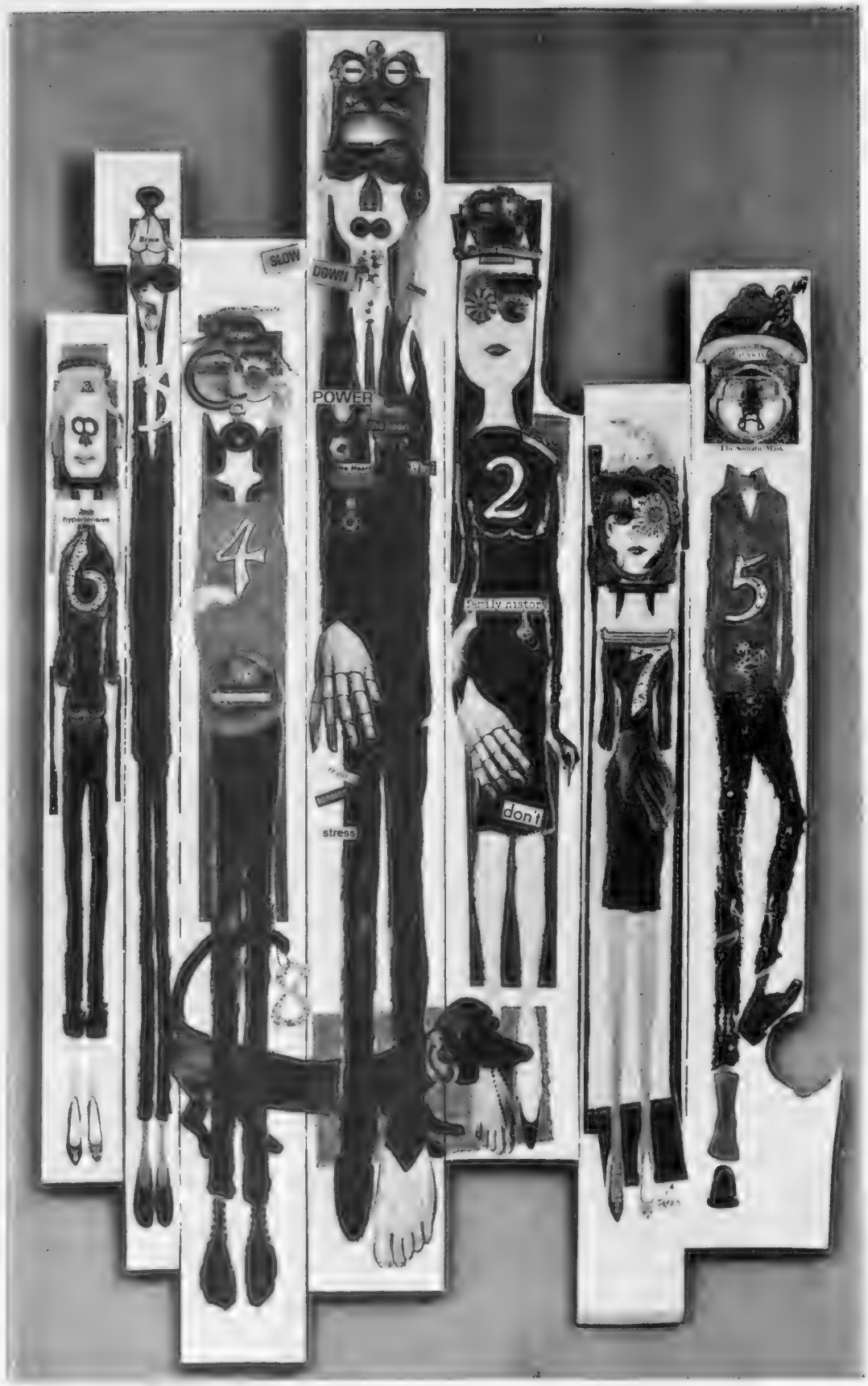
"I'll bet Lindsay never dreamed <u>this</u> would happen!"

Photo by PAULA HOPPER

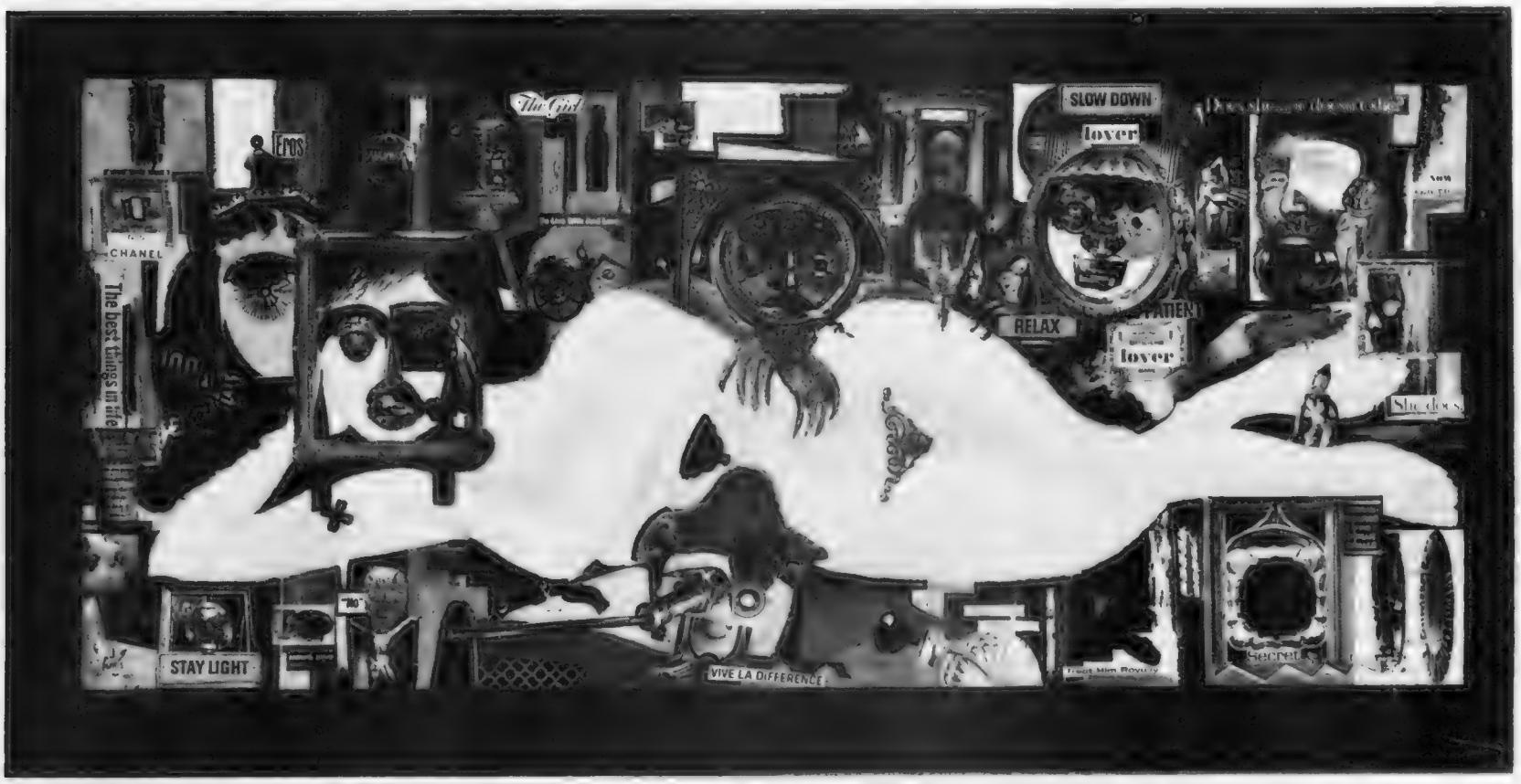


This painting, 'The Family', was my comment on a nuclear family, and I've used the numbers to identify where the different people fit into the power structure — that is, before 'women's lib' got into the picture! Even though this was done before we got into the drug culture, the fact that the man's neck is composed of various kinds of pills reflects the fact that we are such a pill-oriented society. I did paintings like this for several years, and eventually I found that my collages were slowly becoming sculptures. So for several years now, I've been involved in that medium.

and, as a result, gave me an interesting quality of line. I haven't been able to get this paper since, and even got into a voluminous correspondence with Strathmore, trying to obtain it. But apparently just one batch was like this — when I drew with a pen, the line spread just a little.

Q: I know that with your fine arts background, you have done a lot of painting and sculpting. Can we include a few samples of those with this story?

A: I'll make a few comments about them which you may print next to the pictures if you wish. This fine arts side of me is completely free of commercialism, and although I don't attempt to paint for the market, I do sell from time to time. Several years ago I won the Emily Lowe Competition, held in cooperation with a N.Y. gallery, with several thousand submissions. Funny thing happened after that — I was given a one-man show and it turned out to be just about the gallery's last one — then the paintings were reviewed in the N.Y. Herald Tribune, and *that* folded!



In this painting, titled 'Nude', I was doing a takeoff on the world of sex, and I surrounded the woman with various artifacts, cut-outs which I pasted on, some metallic elements, etc., in order to make some comments on the main subject.

As you will notice in the upper right-hand corner, I pasted in a 'Clairol' slogan, 'Does she . . . or doesn't she?', followed by the words, 'Now and Then', and 'She Does', and finally, I have a pregnant woman. When I started this painting, I had the large plan organized, I was stimulated by my reading and my day-to day living, and I tried to get humor in it. It was done in oil, with the items I mentioned, and it also included decorative things I'd find in the 5-and-10, or in some junkyard. I suppose you'd call it 'Mixed Media' — and the original was about 5 feet wide. ●

STAN'S SAGA in SPAIN !

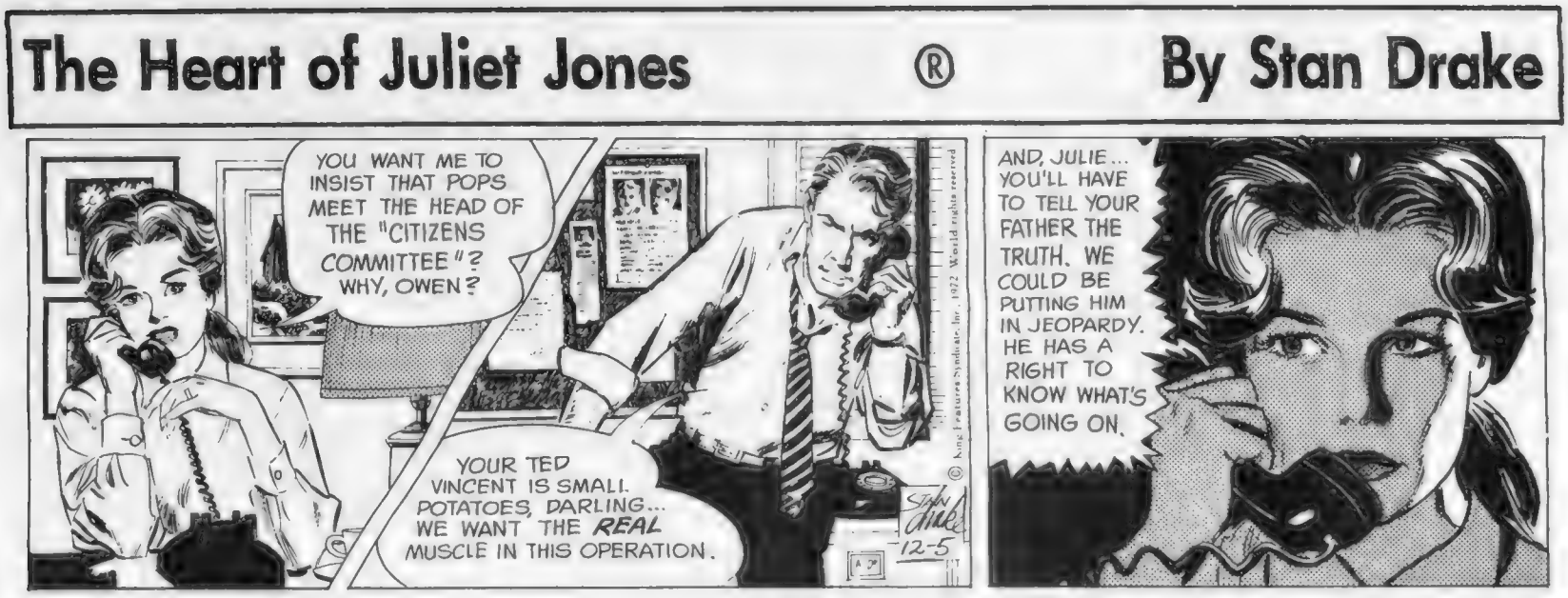
STAN DRAKE

Recently STAN DRAKE, who has drawn the very popular 'JULIET JONES' strip for King Features Syndicate for a number of years, and whose art work is widely admired by top professionals in our field, decided to live and work in Spain for the next three years. When we had lunch with him shortly before Christmas, Stan said that he would enjoy sending CARTOONIST PROfiles letters, from time to time, to keep us posted on his activities over there. We are particularly appreciative of this because Drake has always been an enthusiastic booster of our magazine. The first of his letters appears here.

Malaga, SPAIN
January, 1973

The advertisement said, "Come to the sun-drenched Costa Del Sol in Spain" . . . Something happened to me when I read this item — and when *anything* happens to me, I take it as a welcome relief from the 20 years of routine necessary to put out a daily and Sunday set, 52 weeks a year. When Mort Walker, or Bill Yates, Curt Swan, or Dick Cavalli calls me for a golf game during the summer, it is a major event — tearing me away from my freshly-written resolves to finish 2 dailies before 6 PM that very day — and if later I work until 4 AM following my 82 at Longshore Golf Club, I don't care. We live for these major events, man!

The Costa Del Sol — it stretches 40 miles from Malaga on the southern tip of Spain, south past Torremolinos, Marbella, Estepona and down to Gibraltar. These are relatively quiet, medium-sized towns; Torremolinos, made famous in part by James Michener in his book 'The Drifters', holds about 15,000 people during December, January and February. By July the town has swelled to one *million*. Ten hundred thousand people from the French provinces, Sweden, Denmark, Belgium, Germany, London — shop girls, secretaries, guys in oversize bell bottom slacks from Paris, all of these jam into the narrow streets and bistros. No one dresses very much — it's too hot — thousands of bikini-clad young ladies shop in the sardine-can stores —almost everyone is multi-lingual — it's wild! There are at least 500 bars in Torremolinos. No one is un-


The Heart of Juliet Jones ®
By Stan Drake
YOU WANT ME TO INSIST THAT POPS MEET THE HEAD OF THE "CITIZENS COMMITTEE"? WHY, OWEN?
YOUR TED VINCENT IS SMALL POTATOES, DARLING... WE WANT THE REAL MUSCLE IN THIS OPERATION.
AND, JULIE... YOU'LL HAVE TO TELL YOUR FATHER THE TRUTH. WE COULD BE PUTTING HIM IN JEOPARDY. HE HAS A RIGHT TO KNOW WHAT'S GOING ON.
12-5

happy. Each tourist comes for 2 or 3 weeks and soon they must return to the old grind — it's 'have fun time' — the food is good, the nights are warm and there is a lot of golf-for guys who need major events, of course.

All this is right smack dab on the Mediterranean and the sun shines every day, and there is never any rain in Spain in summer — even on the plain.

I'm sort of hyped-up about all this because I feel I must (a) defend my leaving beautiful Westport, Connecticut, and (b) because it is really working now that I'm here.

Twelve months ago, Tom Shoemaker, my very talented friend and co-illustrator on 'Juliet', got the idea for a brief vacation in Spain. We made the 3-week trip and liked the prospects of staying longer but the schedule, and other pressing arguments, made it impossible.

Back at the same old studio, drinking the same old coffee, and having lunches at the same old diner, we asked the big question: "Can two guys from a wealthy advertising town find happiness in the stark and challenging land of El Toro — and get the work done?"

It seemed simple enough — sell the car — break the lease — pay up all the creditors — advise the P.O. Dept. 'Address Unknown' — throw away 9/10ths of everything owned — store the furniture — cancel credit cards no good in Spain — and get 15 weeks ahead on a syndicate schedule that had never been more than one day in advance of deadline. Both of us being bachelors, we decided to do it.

We have no youngsters going to school — no wives who conceivably might not take kindly to the sea of flesh just outside the beach front villa 12 hours a day. It was, as a fact, one hell of a great idea!

If one will consider one's life as a three-act play: 1st act — age 1 to 25, 2nd act — age 26-50, and the final act — 51-75, one will be in a better position to understand the motivations behind our desire. The third act may not last too long, we laughed! I can't quite recall if I was laughing, but I'll never forget that Tuesday morning I walked into the travel agency and said, "I want a one-way, first-class ticket to Malaga, Spain."

Some commercial-pilot friends of mine jokingly referred to Iberia Air-

lines as "the white-knuckle line", but they are really quite efficient. There were no in-flight movies for the 6½ hour ride, but the drinks come fast and they'll take dollars or pesetas from you if you are in tourist class. There's a lot of very fast, foreign talking over the intercom — none of which matters because they take off just like all the other planes anyway. I was almost asleep after 6 hours of deliberation about things like "What have I done!?", and "I'll bet Jean is dating that guy in apartment 9-C already!", when a voice very much like Don Adams' Maxwell Smart, in perfect English, broke the early morning stillness in the dimly lit cabin, saying, "Just down below on the left is Lisbon." I looked and there it was — those lights sprawled out like a gigantic spider's web, lying close to whatever sea it is by Lisbon. Twenty minutes later — daylight in Spain — and we came into Malaga and I was safe in a fun dictatorship. That's what it is! There are uniforms in sight everywhere. The Spaniards love uniforms. I especially thrill to the Guardia de Civil in their black, cardboard hats and machine guns slung over the olive drab shoulder. They are to guard the civil populace against unimagined crimes. They are supreme over all the other fuzz and have absolute right to drill anybody, call a truck over and throw the luckless frame aboard without asking anybody anything. I smile a lot when they pass but tourists are kind of special over here — so it isn't really dangerous for us. It is, however, if you happen to like POT-or grass-or whatever you call that stuff. Caught with it on your person and you've had it for 4 years in a Spanish jail — and the U. S. State Dept. can go to hell — you just don't get out! Pot is *really* a very big no-no over here.

The first thing you notice after the customs guards pass you through without looking at your baggage, is the construction. Huge cranes twenty stories tall are everywhere. They loom over the plains by the shore as far as the eye can see, like the invaders from 'War of the Worlds!' Construction *is* the southern coast of Spain today. Eight years ago the main highway from Torremolinos all the way down to the tip of Spain didn't exist. The 'highway' was a narrow, cobblestone road and there were no hotels of any size or notoriety. There were so few cars they were a curiosity. All this construction is because of tourism. The government itself is in the tourist business and has erected PARADORS which are really beautiful hotels — some of them in old castles and with golf courses alongside. You stay in a Parador — double room — for $5 a day. Franco has seen to it that these government-owned hotels are just a day's drive one from the other, so it's possible to travel all over Spain while looking forward each night to inexpensive and comfortable lodgings.

The people have cars now. Six years ago there were, I have been told, about 10 cars in these parts. That is, of course, a symbolic statement, but not too far from the facts. So, the second thing one notices are the cars. Swarms of little SEATS (the Spanish FIAT) —swarms, I tell you! The peoples car. All these new roads and they are outdated already. Narrow roads, side streets and new roads — every flat piece of land covered with SEATS — (pronounced SEE-AT). This is an entire country of new drivers — which made new jobs for new policemen in new uniforms.

Renting a car is not absolutely necessary as there are as many taxis (BIG SEATS) as little SEATS, but we wanted a little independence for a few days so we headed for the Hertz stall in the airport lobby. Following is an actual account of a 20-minute segment which will always say MALAGA to me:

TOM: (approaches desk, drops luggage heavily) Buenos dias, signor.

HERTZ GUY: You may speak English if you prefer, sir.

TOM: Oh — well, we'd like to rent a car.

HERTZ: We have no cars.

TOM: Not even a small one?

HERTZ: Nothing.

— We move to the Avis counter —

TOM: I want to rent a car —

AVIS: Nopjaharbeldonnajotaseo —

TOM: ?

— another man arrives —

2ND AVIS MAN: We have no cars, signor — Lo Siento —

We stand and look at each other and just then a little guy taps Tom on the back. He is withered and dark of skin, needing a shave. He produces a red sheet of paper from under his topcoat, reminding me of a dirty postcard dealer. He speaks no English but points to pictures of cars. Tom looks at me and back to the little guy who smiles, shows us his missing front teeth.

"Si-Si-Signor" he nods feverishly — "CARR ! ! CARR ! !" He beckons to somebody and here comes Humphrey Bogart, with the hat and the turned-up collar and the trench coat. Nobody speaks English but we are led outside and a third man behind the wheel of a little SEAT tells us in sign language that he wants 3000 pesetas ($45) and the rent is on.

More later — Best, Stan. ●

NOSTALGIA!

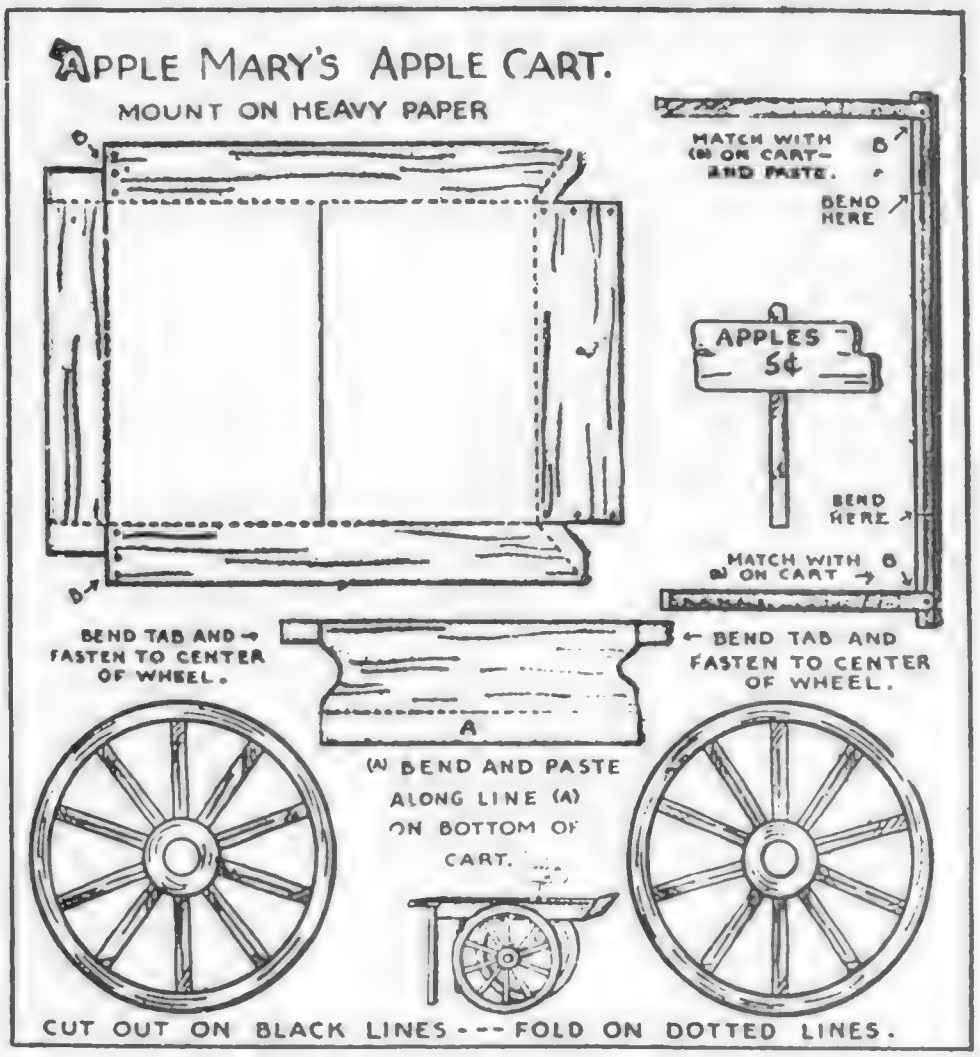
Massaguer's Foneygraphs of Funny Fellows

1. George McManus
2. George Herriman
3. Harry Hershfield
4. Russ Westover
5. James Swinnerton
6. H. H. Knerr
7. T. A. (TAD) Dorgan
8. Jimmy Murphy
9. Billy DeBeck
10. F. Opper

This page appeared in 1925 in the King Features magazine "Circulation".

Dr. Stevens

CUT-OUTS in COMICS


APPLE MARY'S APPLE CART.
MOUNT ON HEAVY PAPER
MATCH WITH (B) ON CART— AND PASTE.
B
BEND HERE
APPLES 5¢
BEND HERE
MATCH WITH (B) ON CART
B
BEND TAB AND FASTEN TO CENTER OF WHEEL.
BEND TAB AND FASTEN TO CENTER OF WHEEL.
A
(A) BEND AND PASTE ALONG LINE (A) ON BOTTOM OF CART.
CUT OUT ON BLACK LINES --- FOLD ON DOTTED LINES.

The following very interesting reminiscences about the comics were written for CARTOONIST PROfiles by Dr. John Stevens.

Dr. Stevens is associate professor of journalism at the University of Michigan where he teaches a graduate seminar in history of the comics. He is head-elect of the History Division of the Association for Education in Journalism and the author of two books, "Mass Media and the National Experience" (1971) and "The Rest of the Elephant: Perspectives on the Mass Media" (1973).

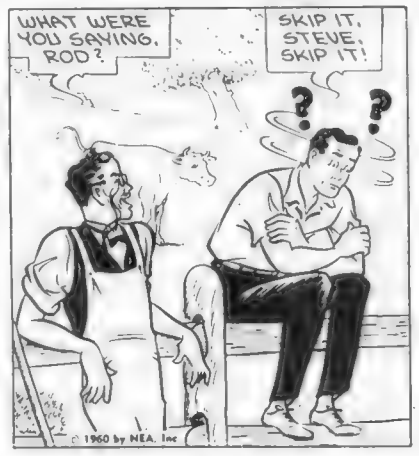
by John D. Stevens

The comic pages aren't what they used to be, and for the most part that is all to the good. Today's comics are better drawn (although the artists are confined to much smaller spaces) and are at least as funny, without relying on violence and ethnic slurs for their laughs.

But there's one thing the comics used to have which some may miss, namely the cut-out bonuses in Sunday strips. Cut-out clothes were a staple in many strips, including *Boots and Her Buddies,* created in 1924 by Edgar Martin. He kept his shapely star dressed in the latest fashions, and his youthful readers could share in the fun by "cutting carefully and folding on the dotted lines." Lyman Young combined both fashion and play money in his strip of the 1930's, *The Kid Sister.*

Dale Messick's *Brenda Starr, Reporter* began in 1940, and for its first five years was a Sunday-only feature, often featuring fashion cutouts for the red-haired Flash reporter and her pals. Ms. Messick readily admits that fashions are central to the adventure strip, and her male (un-bylined) assistant leaves that

BOOTS



BABE 'N' HORACE

BY

T. M. Reg. U. S. Pat. Off.

Boots CUT-OUTS

THANKS TO DIANE VIETH (AGE 11) SOMMERS POINT, N.J.
THANKS TO LINDA SALMON PLAINFIELD, ILL.
THANKS TO SHARON GREENWAY (AGE 12) TORONTO, ONTARIO, CANADA
© 1960 by NEA, Inc.

Gasoline Alley

by -King-

CUT OUT THE SQUARES, KIDS, AND MAKE YOURSELVES A CALENDAR.

PAL

JANUARY

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	×	×	×	×

WHERE IS SKEEZIX? IT WAS SURE DIFFERENT WHEN I WAS A BOY.

UNCLE WALT

FEBRUARY

S	M	T	W	T	F	S
×	×	×	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	×	×	×	×

THANK GOODNESS SPRING IS NEARLY HERE!

AUNTIE BLOSSOM

MARCH

S	M	T	W	T	F	S
×	×	×	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	×

LOOK OUT BELOW!

APRIL

S	M	T	W	T	F	S
×	×	×	×	×	×	1
2				6	7	8

WHO WANTS TO GO WITH ME— SPEAK UP!

MAY

S	M	T	W	T	F	S
×	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
	22	23	24	25	26	27
	31	×	×	×		

BE SEEIN' YA!

JUNE

S	M	T	W	T	F	S
				1	2	3

UDY

The TEENIE WEENIES

BY WM. DONAHEY.

FOLD HERE

FOLD HERE

11-30

CUT ME OUT.

phase of the strip entirely to her. Although Brenda has been on the job, more or less, for more than three decades, she was referred to in a January, 1972, installment as "a 23-year-old redheaded Jezebel."

Several kid strips printed play-money with portraits of characters in that comic. Since they were smaller than Monopoly money, the federal government must not have considered them much of a threat as counterfeit. *Gasoline Alley* printed stamps with Skeezix, *et al. Popeye* often included bucks, plus occasional fake can labels for spinach, etc. Again, E. C. Segar did not make it clear where you were to find such small cans.

One of the most frustrating cut-outs (at least to me as a youngster) appeared weekly in the highly unconventional comics page feature, *The Teenie Weenies*. In one-half page, it presented a short story, a large illustration, and a small "cut-out" of an elf-like creature involved in that adventure. You were to cut it out, bend back the stand-up flaps, and play with it. Of course it wouldn't stand up, and when you read the instructions carefully you learned that you were to mount it on heavy paper. Did anyone ever really do that? I doubt it.

Even the serious continuity strips included an occasional cut-out. For example, *Apple Mary* included her apple cart in one early strip. There was even an "Apples 5¢" sign to go on top. Martha Orr created Mary as a dowdy, but good-hearted, 60-year-old whose lawyer had cheated her out of her fortune. Ms. Orr's successor, Allen Saunders, had her regain her income while losing her family, about 40 pounds and 20 years—simultaneously. The result: *Mary Worth.*

About the only survivor of the cut-out tradition is *Dick Tracy* with his "Crimestopper's Textbook" at the beginning of each Sunday sequence. ("Which one is the thief? Unrestricted vision, loose fitting garments and inconspicuousness may typify a shoplifter. Store 'dicks' take note!")

The pages for Tracy's textbook are 1¼ x 2½ inches, and the holes are ⅝ inch apart. I never have seen a notebook that would accommodate pages of that size. Maybe you get them at the same place that sells the wallets for the play money or the cans for Popeye's labels.

For all I know, maybe the Teenie Weenies have an exclusive franchise. ●

BRENDA STARR REPORTER
Dale Messick
12-21
ABRETHA WENT TO MISS VINE'S APARTMENT MORE THAN AN HOUR AGO. SOMETHING MUST BE WRONG.
BRENDA SENT ABRETHA TO STOP MISS VINE FROM PAYING $5000 TO MR. BRASSEE FOR HIS YOUTH-RAY RING.
YOU MUST CALL ME "SIR GAY". AFTER ALL, WE'RE GOING TO BE CLOSE FRIENDS, AREN'T WE?
YES, SIR GAY.
YOUR REPORTER COUSIN SAYS I'M A SWINDLER. ISN'T THAT ABSURD?
THAT'S WHAT I TOLD HER.
YOU TRUST ME, DON'T YOU, DEAR?
YES, SIR GAY, I TRUST YOU.
ABRETHA MAY BE IN TROUBLE. I'D BETTER CHECK UP.
MISS BREEZ AND MR. BRASSEE LEFT SOME TIME AGO. THEY DIDN'T SAY WHERE THEY WERE GOING.
THIS IS SERIOUS. MAY I TALK TO YOU FOR A MOMENT?
DID YOU GIVE BRASSEE ANY MONEY?
I'M AFRAID I CAN'T TELL YOU.
I'M SORRY, BUT YOU MUST TELL ME BECAUSE BRASSEE IS A SWINDLER.
WELL....I PAID $5000 FOR THIS YOUTH-RAY RING.
BUT IT'S NOT A SWINDLE. THIS RING WILL MAKE ME BEAUTIFUL AND YOUNG AGAIN!
STARR DEC-21
CUT-OUTS
By Dale Messick
DOLLS 12-21. KEY
12-21
WHO WOULDN'T BE KISSED UNDER THE MISTLETOE IN THESE LOVELY GOWNS?

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EDGAR RICE BURROUGHS'
Tarzan
"THE BLACK QUEEN!"
SEIZING A DEAD TREE-LIMB, THE JUNGLE LORD LASHES OUT AT THE GAPING JAWS! THE HUNGRY AMPHIBIANS PRESS FORWARD... INTENT ON ADDING ONE MORE ITEM TO AN ALREADY SPARSE MENU...
3

Kubert's 'Tarzan' strip for National Periodical Publications, Inc.

JOE KUBERT

JOE KUBERT, the widely admired artist, writer, and editor at National Periodical Publications, Inc., talks with your CARTOONIST PROfiles editor here about some of his current activities, and gives some advice to young people ambitious to enter the comic book field. Joe, his wife, Muriel, son David 20, Danny 17, Lisa 15, Adam 13, and Andy 11, live in New Jersey. Joe notes that David is a star wrestler and football player, and that Adam (13) is already lettering for the comic books, working at a table beside Joe in the Kubert studio.

Photo by David Sutton

Joe Kubert, Robin Moore, and John Wayne

Q: You're spending more of your time nowadays writing and drawing, and a little less time editing than you were a while back, aren't you?

A: Right. Until fairly recently I was handling the editorial chores for 'Our Fighting Forces', 'Star Spangled War Stories', and several other comic books for National Periodical Publications, but my main chore for a number of months has been drawing the cover for the monthly 'Tarzan' book that National now publishes, writing at least an 18 page 'Tarzan' story, doing both the penciling and inking of the illustrations. Incidentally, there's a secondary feature in this magazine, 'Beyond the Farthest Star' — which is the title of one of the Burroughs books. This is being illustrated by Murphy Anderson. I do retain the editorial reins for 'Sgt. Rock', appearing in 'Our Army at War'. This

is a monthly book with the lead feature written by Bob Kanigher and illustrated by Russ Heath. Bob created the Sgt. Rock character and I was one of the earliest artists on the feature. It might surprise your readers, by the way, to hear that doing a military strip is the least interesting type of illustration for me. But you seem to get put in a niche when you do a certain type of feature for a long time.

As for 'Tarzan' I'm into my 10th or 11th issue of the books by this time. National has the rights to publish 'Tarzan' in magazine form and, of course, we have no control over the newspaper syndication of the feature, or over what is done on TV or in the movies. I'm flattered that the Burroughs people were pleased that Kubert was going to do the book and they seem to have liked every issue so far. In the first 4 issues, the original Tarzan story, 'Tarzan of the Apes' was illustrated, but at that point I jumped into original stories, plus a few from Tarzan's Jungle Tales. Ultimately I'll go back to other Tarzan novels, dividing each into 4 novelettes (4 issues of our book). And then we'll be combining the 4 issues which make up a complete novel and issuing them as a 'special' eventually. Trying to compress any of the Tarzan novels into the 24 pages of copy in one of our books would be disastrous.

I've tried to pore over Hal Foster's old Tarzan work and to get out of it that feeling of excitement it generated in me when I first saw it years ago. I'm trying to accomplish a simplification of my illustration, and I want to hit home on the vibrant points of telling the story — concentrating on these rather than making too florid an illustration. I'd like to keep the drawings as direct, as effective, and as strong as I can! I attempted to pattern Tarzan, as closely as possible, on the Foster conception of him. Apparently, by the way, Foster went through various development stages with the character — at one time Tarzan had long hair with a band around his head, another time he had a tunic over one shoulder and wore leopard shorts, and then again he appeared bare-chested with a quiver of arrows and a bow across his shoulders.

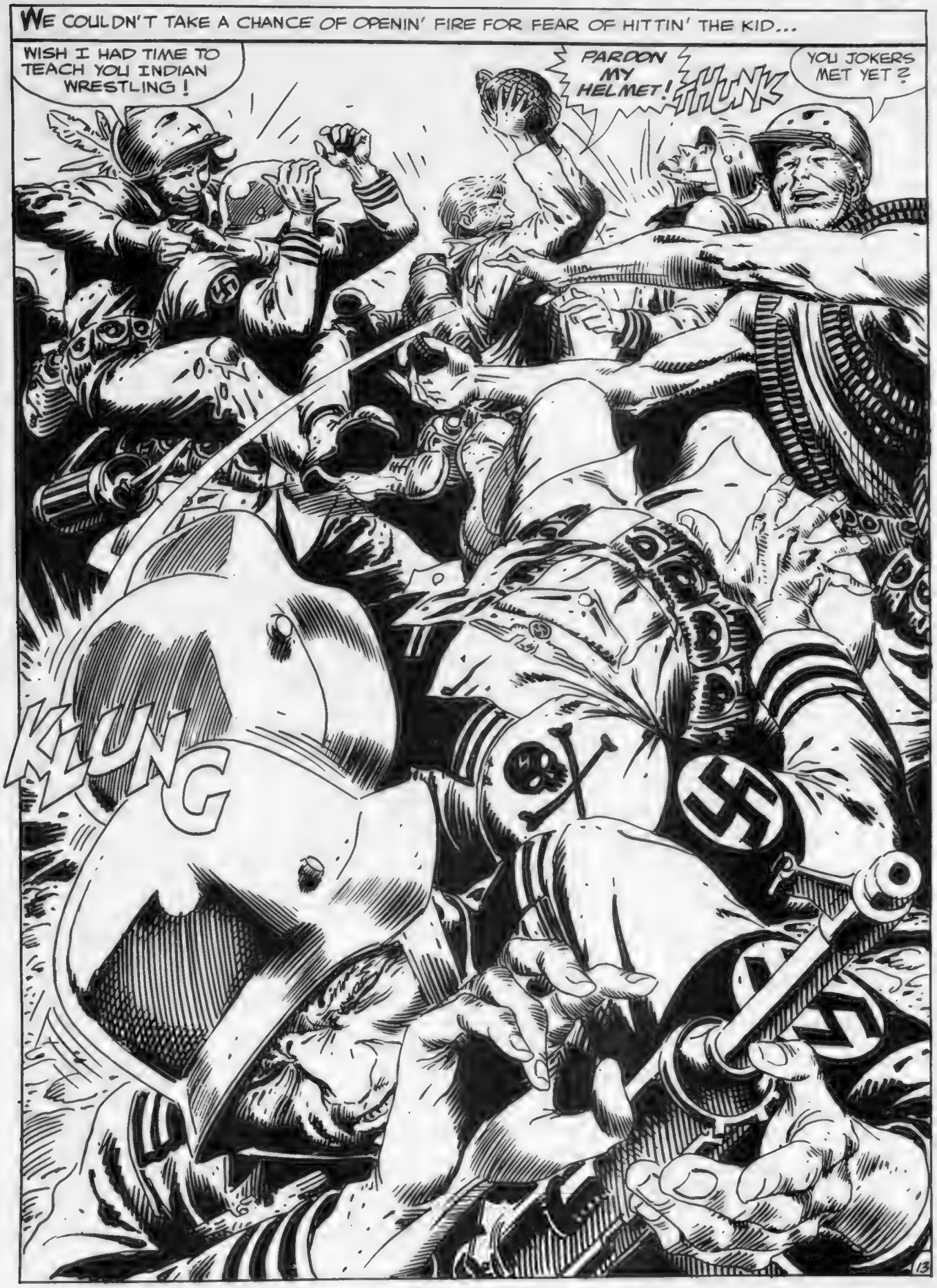
Q: Are young people who aspire to get into the cartoon business these days as wildly enthusiastic as we were?

A: The young people coming into the business are even more involved than those I met at the beginning of my career — and at 18, or 19, or 20, many of them show startling talent! I think one of the reasons for their ability is that, whereas 30 years ago the comic book business was in its infancy and styles and different kinds of drawings were new and raw, young people today have the benefit of all that's gone before. Today they're products not only of their own natural capabilities, but the product of studying all that's been done before them, and then applying the best of it.

Speaking of young people, I'd like to say that I think they — and all of us for that matter — should be artists primarily TELLING A STORY! Some of the young people are too involved with executing a perfect illustration, neglecting at times the fact that they have a story to tell. And, incidentally, it isn't necessary for an aspiring comic book artist to first *write* his own story and then draw it. Rather, I often suggest that he take an old, published comic book story, read it, and then illustrate that story in his own way by breaking it down into the kind of drawings that he would have done. When he draws this story in his own way, he can either have the book in front of him for occasional reference, or he can lay it aside completely. Even with the book in front of him, he can alter the compositions as he thinks they should be done.

Incidentally, some novices, in studying the work of professional cartoonists, will become so enamored with a particular line, or an arm,

OUR ARMY AT WAR


WE COULDN'T TAKE A CHANCE OF OPENIN' FIRE FOR FEAR OF HITTIN' THE KID...
WISH I HAD TIME TO TEACH YOU INDIAN WRESTLING!
PARDON MY HELMET!
THUNK
YOU JOKERS MET YET?
KLUNG
13

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HIGH OVERHEAD IN THE LACE-WORK OF VINES AND LEAFY BRANCHES, KEEN EYES TAKE NOTE OF THE GATHERING SAURIANS...
TARZAN, KING OF THE GREAT APES, FLASHES TOWARDS THE GROUND...
2

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KYRA...DON'T YOU REALIZE THAT YOU ARE GUILTY OF THE SAME OPPRESSION...

...AS WAS VISITED UPON YOUR FATHER AND HIS PEOPLE?

SLAVERY... AND CRUELTY!

YOU DARE SAY THESE THINGS...TO ME? BUT, THEN... WHAT CAN BE EXPECTED FROM A STUPID JUNGLE ANIMAL?

GUARDS! SEIZE HIM!!

WHAT WILL THIS PROVE?

APOLOGIZE... AND BEG MY FORGIVENESS! NOW!

THE BLACK QUEEN READS TARZAN'S REPLY IN THE FIRM SET OF HIS JAW... THE STEELY UNWAVERING GLINT IN THE BLUE-GREY EYES...

YOU... WILL BE MADE AN EXAMPLE!

...A LESSON FOR THOSE WHO WOULD BE INSUBORDINATE TO THEIR QUEEN!

YOU WILL DIE... IN THE ARENA!

14

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or a figure that a professional has done, that you'll see this same line, arm, or figure reproduced over and over again in the neophyte's work — and he doesn't go beyond this point. On the other hand if he tries to analyze *why* the pro did a thing in a certain way, and then tries to apply the same *principle* to his own work, studying and copying can be very beneficial.

Cut your illustrations down to their basics, keep the most effective parts you feel are necessary for telling your story, and plan compositions in such a way that they will pull the reader into the story itself. When I started, so many artists got so involved with doing a feathered line with a brush in order that every line be almost mechanically perfect, rather than interesting themselves with the basic drawing, the composition, the anatomy, etc. I look for a basic knowledge and ability in an artist — and I discount a lot of slickness.

Q: You wanted to say something about materials, didn't you?

A: First of all, let me say that telling the story most effectively with your illustrations is more important than the kind of line you use. Many young people feel that a fine line is essential, but even if you used the back end of the brush to draw with, the story telling with pictures still is more important than your line.

But with that point made, it's certainly true that every artist puts himself through a lot of trial and error with all kinds of materials. He may start with a crow quill pen, a Winsor & Newton #3 brush, India Ink, and white opaque paint, but I don't know any cartoonist whose tabouret isn't bulging with a myriad of tools. When I visit other artists' studios, I see pens, for instance, that I never even realized existed — and I see tools that they've put together themselves to get just the effect they want. Some artists, in order to get the effect of an explosion, or smoke, will take a piece of cloth, dip it in ink, and stamp it on their drawing. The texture and design in the cloth will lay out a pattern that does the job beautifully.

The use of the felt-tip pens is a comparatively new innovation. Alex Toth, one of the big innovators in our business, has done beautiful work using materials no other artist would dare to use. He uses a broad felt-tip marking pen—¼ inch point — by means of which he can lay in areas and then touch them up with a very thick brush. I've seen him create effects that I wouldn't have believed possible.

Zipatones were shied away from at first because the artist didn't fully realize what the effect of color over these zipatones would be — and a lot of weird effects did come out of experimenting, but the old trial-and-error method enabled them to add to their knowledge.

Q: Would you say something, Joe, about 'The Enemy Ace' strips we're including with this conversation?

A: Well, it was a World War I airplane story created by Bob Kanigher, whom I mentioned earlier, and it was very popular in the magazines. Drawing this strip gave me a chance to illustrate the characters of the planes of those days. Each of them seemed almost to have a life-like quality about it — sort of like human characters they were. As you can imagine, I did a lot of research on these planes, and got hold of a great many photos. A triwing Fokker DR-1 is featured in the strip and I had to get research that would allow me to see the interior of the plane, the construction, the type of controls, the type of airfield the plane used, etc. Naturally, I frequented many, many libraries and bookstores, looking up volumes about men like Rickenbacker. And I tried to catch some of the old aviation movies too. It's an interesting thing — no matter how imaginative, or far-fetched a story you're illustrating, it will be believable if your drawings are authentically realistic. This was one of the charms of the original 'Flash

THICK BLACK SMOKE FROM THE MARTINSYDE'S DEATH DIVE REMAINED IN THE AIR...
THE HANRIOT IS GOING TO DIVE AFTER ME...AND WHEN HE DOES...THE SMOKE WILL DRIFT BACK INTO HIS EYES ...HIS STUB-BORN EYES...

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Joe Kubert's 'The Enemy Ace' strip

AS I LED MY JAGDSTAFFEL OF FOKKERS INTO THE EXPLODING SKY...
NOW THE SKY WILL TURN INTO A KILLING GROUND! FOR IT IS KILL--OR BE KILLED! AND THE NEXT FEW MOMENTS WILL CHOOSE WHO IS TO BE THE SLAYER--OR THE SLAIN!
THE END
23
WATCH FOR THE CONTINUING FIERY LIFE-AND-DEATH STRUGGLE IN THE SAVAGE BATTLE SKIES OF 1918 IN THE NEXT ISSUE OF STAR SPANGLED WAR STORIES!

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THROUGH THE SEARING PAIN OF MY WOUND, I THOUGHT I HEARD MY 110 H.P. OBER-URSEL SCREAMING... AS THE SMOKE ENVELOPED US...
KILLER... KILLER... TO THE LAST...
I WAS GROWING WEAK...IT TOOK BOTH MY HANDS TO PULL THE STICK BACK...
IF HE WEREN'T SO STUBBORN... HE WOULD WAIT OUTSIDE OF THE SMOKE... FOR ME TO COME OUT...
AS MY CRIMSON FOKKER TRIPLANE ROARED UP IN A HALF-LOOP INSIDE THE PLUME OF SMOKE...MY TWIN SPANDAUS HAMMERED MADLY AT THE ALLIED PILOT...
RATATATATATAT
NOW WE ARE BOTH FACE TO FACE... AND FOR ONE OF US... THIS WILL BE HIS LAST MOMENT!
7

Gordon' — the machines and the settings were set up so they looked logical and right, so the end product was very believable.

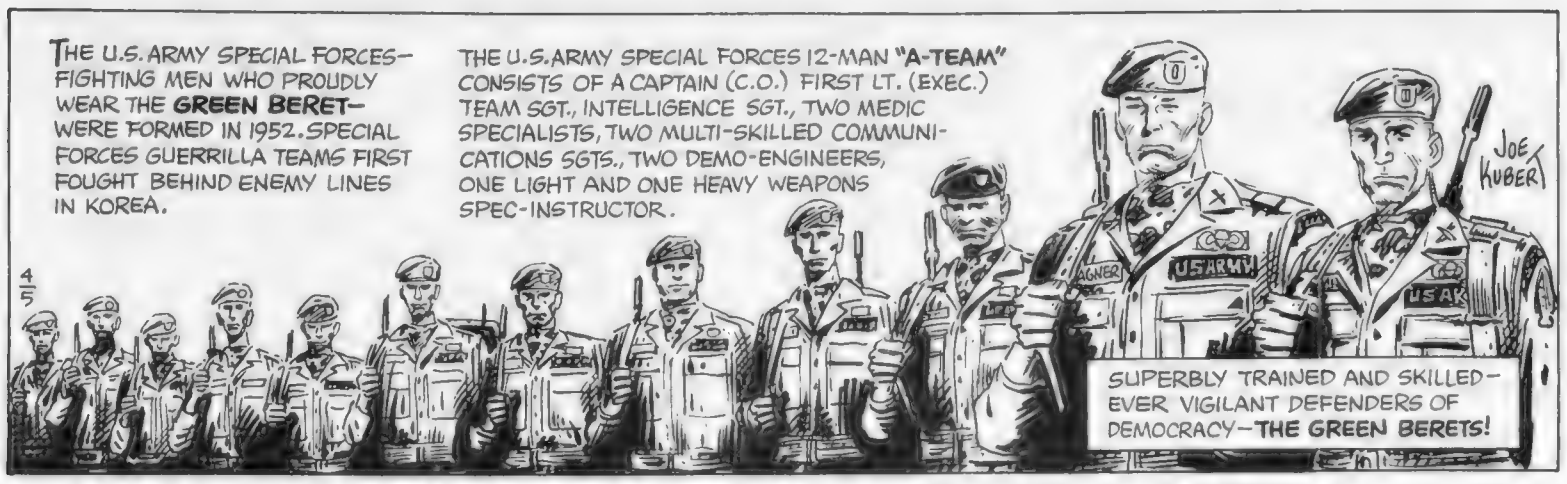
About 7 years ago, I illustrated the 'Green Berets' strip for the Chicago Tribune-N.Y. News Syndicate. Robin Moore, who wrote the best-selling novel, had lived with the Green Berets, had gone to jump school, knew the subject thoroughly, and felt that knowledge about the special forces ought to be made available to a general audience. He thought that a comic strip would be the best medium through which to accomplish this. The strip told a contemporary story of the Berets as their activities applied to the news of the day. I visited their training camp in North Carolina, sketched and spoke to most of the men in the group. And then when the movie was made, I was down on the sets where John Wayne had built a realistic Vietnamese compound and village, and sketched everything in sight.

I mentioned a while back that military subjects weren't my favorites — but one subject that I do like particularly is that of cave men and dinosaurs, and some day I'd love to do a syndicated strip based on them. In 1953, by the way, Norman Maurer and I did the book '1,000,000 Years Ago!' with the character, Tor, which dealt with this fa-

distributed by the Chicago Tribune-N.Y. News Syndicate.

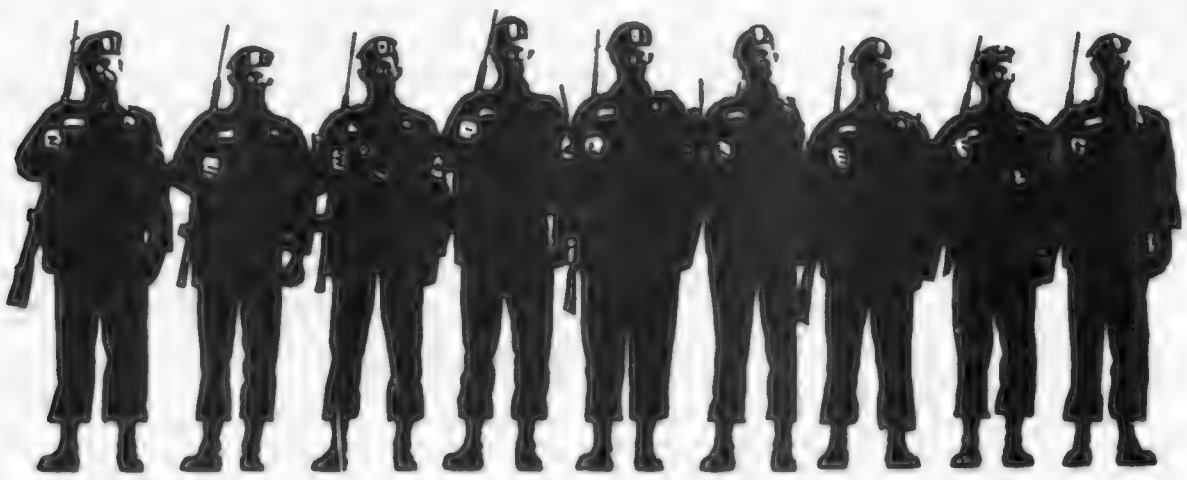
Introducing the Tales of the Green Beret
4-4
PRESIDENT JOHN F. KENNEDY GAVE HIS WHOLE-HEARTED SUPPORT TO THE MEN OF THE SPECIAL FORCES AND COMMANDED THAT THE COLORFUL GREEN BERET BE RESTORED AS THEIR EMBLEM. IN HIS ADDRESS TO THEM, HE SAID:
"WEAR THE GREEN BERET PROUDLY... IN THE DIFFICULT DAYS AHEAD!"

EVERY YEAR, ANOTHER GREEN BERET IS PLACED ON HIS GRAVE--BY THE MEN WHO LOVED AND ADMIRED THEIR FALLEN COMMANDER-IN-CHIEF...
JOE KUBERT


THE U.S. ARMY SPECIAL FORCES—FIGHTING MEN WHO PROUDLY WEAR THE GREEN BERET—WERE FORMED IN 1952. SPECIAL FORCES GUERRILLA TEAMS FIRST FOUGHT BEHIND ENEMY LINES IN KOREA.
THE U.S. ARMY SPECIAL FORCES 12-MAN "A-TEAM" CONSISTS OF A CAPTAIN (C.O.) FIRST LT. (EXEC.) TEAM SGT., INTELLIGENCE SGT., TWO MEDIC SPECIALISTS, TWO MULTI-SKILLED COMMUNICATIONS SGTS., TWO DEMO-ENGINEERS, ONE LIGHT AND ONE HEAVY WEAPONS SPEC-INSTRUCTOR.
4/5
JOE KUBERT
SUPERBLY TRAINED AND SKILLED—EVER VIGILANT DEFENDERS OF DEMOCRACY—THE GREEN BERETS!

IN HAND-TO-HAND COMBAT, GREEN BERET MEN ARE EXPERTLY TRAINED IN JUDO, KARATE, WRESTLING, BOXING... COMBINING ALL THESE TECHNIQUES INTO A NEW BRAND OF IN-FIGHTING...
4/6

EVERY GREEN BERET SPEAKS AT LEAST TWO LANGUAGES FLUENTLY... AND SOME SPEAK AS MANY AS TEN. ALL THE LANGUAGES OF AN AREA ARE STUDIED... INCLUDING THE DIALECT AND IDIOM OF THE ENEMY.
JOE KUBERT



1,000,000 YEARS AGO!!
SEE THE TITANIC BATTLE BETWEEN MAN AND THE PREHISTORIC BEASTS IN THE WORLD OF A MILLION YEARS AGO
G. T. JOHN
TRADEMARK
GLP
No. 1
TEN CENTS
JOE KUBERT

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vorite subject of mine.

Just a few more comments on the comic book business as I see it at National: Some of the best-selling magazines we have are the war magazines — in spite of the fact that you'd expect the opposition to the Vietnam war in the last few years would have damaged sales considerably. But almost any subject matter can be made to work — depending on how it is handled. We haven't glorified war, but rather have shown the emotional conflicts one goes through, once he's involved in a war. 'Make War No More' is a tagline, incidentally, we've used on our war books.

We're trying to develop new books, and we're hoping to attract an ever-broadening age group of readers — much broader than what we have now. You see we have our own built-in mortality — as far as our readers are concerned. They leave us at a certain age and we have to get new ones. We want a more general audience.

I want to leave young people with this thought: They should know that selling their material depends on the individual taste of the person to whom they're showing drawings. And the fact that a particular editor likes, or doesn't like, their work shouldn't be taken as any sort of final criteria! In other words, if an editor turns you down, the next one may think your stuff is great! ●

In most cases, the Managing Editor of a newspaper is the man who buys the syndicated features for his publication. However, some papers also have a Feature Editor who makes a specialty of knowing all about what comic strips and panels are available, which ones his readers prefer, etc. One of the best known, and most knowledgeable, of these specialists is PHILIP H. LOVE who retired recently as Feature Editor of the Washington Star.

A few comments on his background will make it clear as to why he has been such a competent man in his field. Like so many of us in the cartoon profession, he began early by writing and drawing for various school newspapers, and was only 11 when he wrote and illustrated a story which he sold to a boy's magazine. At 14 he enrolled in the famous Landon Course of Cartooning, and in the following few years he sold cartoons to more than 20 different publications. And he did an interview each month in a cartoons magazine with a famous cartoonist. He became a rewrite man on the Baltimore Post and occasionally found that his art ability was quite a help. One time a model had been murdered on a houseboat, and Love was assigned to cover the story. Nobody had been able to find a picture of her, so Phil took a pad and a pencil to the morgue and got the morgue master to take the lady out of the ice box so that he could make a sketch. After several years on the Baltimore Post, he went to the Star

Phil Love WASHINGTON STAR TALKS OF COMICS

(L) Philip H. Love sits at the typewriter in his Washington Star Office. Conversation with him is being taped by CARTOONIST PROfiles Editor, Jud Hurd.

as a general assignment reporter. Incidentally, at one point Phil wrote a column for 'Cartoons' Magazine in which he proposed a national organization for cartoonists. Sometime later an American Association of Cartoonists and Caricaturists was formed in New York, and the Secretary of the Association wrote Phil, saying that the aforementioned Love column was partly responsible. So he might be considered to be sort of a grandfather of the present National Cartoonists Society. For those of our readers interested in cartoon nostalgia, Eugene (Zim) Zimmerman was chosen as the President of the Association, Bud (Mutt & Jeff) Fisher was 1st Vice-President, and Rube Goldberg was 2nd Vice-President. Others on the Advisory Board were Clare Briggs, Martin Branner, Winsor McCay, Milt Gross, Pat Sullivan, Ed Wheelan, etc. The Association went out of business when the magazine, which had been instrumental in helping to start the group, also closed up shop.

On the Washington Star, Phil Love was a crime reporter (covered 7 electrocutions), Assistant City Editor, Assistant Sunday Editor, and then Feature Editor. Nowadays, he is devoting his time to writing, lecturing and serving as a consultant on newspaper features. He writes a weekly column, LOVE ON LIFE, occasionally does one of the LOVE ON COMICS columns which he did for a number of years for the Star. Phil also tells us that The Greater Buffalo Press, which prints most of the color comic sections distributed by Sunday newspapers, has engaged him to produce a bi-monthly publication of interest to editors, advertising and sales executives, and others with a special interest in the funnies.

We think that CARTOONIST PROfiles readers will find his comments on the business of selecting syndicated features for a newspaper very interesting.

Q: What, in your opinion, makes a popular strip?

A: There's no such thing as an infallible expert on comic strip matters—all anyone can do, in the final analysis, is to guess what will be popular. If you've studied the subject, you can give an educated guess. In story comics a lot of people think that it's the art that makes them successful. That isn't true—it's an important element—more so than it used to be—but basically it's the story that makes or breaks a strip. The authors of many story strips fail to realize that mere agitation isn't action. There has to be a motive. In each sequence there has to be an objective, a goal, as well as a beginning, a middle and an end. The goal might be a girl, some treasure or a job. You have to have obstacles thrown in the way of the goal. The protagonist has to overcome all these things. The objective can't be trivial—it has to be of great importance. When a new story comic was presented to me, I always read the story without paying attention to the art at first. If the story was O.K., then the art was worth considering. Funny strips are harder to judge than story strips since humor is such a personal thing. I can tell a bad one—and sometimes I think something is funny but how can I be sure that it will be universally funny. There are a few guidelines for picking humor strips—one of them is 'reader identification'. This has been the secret of the success of 'Blondie'—people can relate to it—it applies to their home life or to the life of the man next door.

Q: How often were you visited by salesmen from the syndicates?

A: Some came once a year, and some visited only when they had something new. Others came twice a year, etc. As Feature Editor I would get a mailing of samples of a new strip before the salesman called personally. Some syndicates send these mailings to the Managing Editor also. I used to read a new strip as soon as possible—if I didn't like it, I'd throw the samples away unless I had received a note from our Managing Editor asking what I thought of it. In that case, of course, I'd give him my negative opinion and usually that was the end of it. If a strip which I thought was very good came to my desk, I'd immediately go to the Managing Editor, tell him that I was hot on that particular feature, and would say that I wished he'd look at it as soon as possible. If he shared my conviction, he would then probably show it to the Editor. If we got the go-ahead from him, I would get on the phone and get the matter settled with the syndicate. When it happened that both the Managing Editor and the Editor were out of town, I would get on the phone and get an option on the feature from the syndicate. This didn't cost me anything, but since I got there first, the syndicate wouldn't sell it till they got back to me.

I always wanted to see about 6 weeks of samples of a new story strip and a syndicate would often show me a synopsis of the story even beyond that. If I happened to like a new funny strip, but wasn't absolutely sure that everyone would also find it funny, I'd pass it around. Not just to editors, because they live in a rarified atmosphere and they don't necessarily react like other people. I'd show the samples of the new humor strip to secretaries, telephone operators, and to some of the reporters, in order to get a cross section of opinion. If most of these people agreed with me, that was good, and I was all for the feature.

On the other hand, if hardly anybody liked it, I would defer to them. I tried to have a variety of strips, appealing to a broad spectrum of readership. In the past we used to have more story strips than we did at the time I retired in January of 1971. At that time we had maybe 20 strips in all and just about 5 or 6 of these were story strips. We really weren't being shown new story strips, as a matter of fact, since

Sample of a column on the comics which Phil Love has written regularly for a number of years for The Washington Star.

THE EVENING STAR
Washington, D. C., Monday, April 29, 1963

ON THE SIDE

Fans of Star Comics Come in All Ages

By PHILIP H. LOVE
Feature Editor of The Star

Sooner or later, somehow or other, every editor must learn that the only thing predictable about readers is their unpredictability.

The Star bought the Biddie and Bert comic strip, for example, in the belief that it would have a special appeal for people who have retired or are about to retire. But the ballots sent in recently by comics fans indicate that this strip about an elderly couple and their elderly friends has attracted a surprisingly large readership among young people. Its youngest reader of record is a 9-year-old boy who rated it second only to Freddy among The Star's 11 daily strips and panels. A 10-year-old boy scored it as No. 1.

On the other hand Gil Thorp, The Jackson Twins, and Ponytail, which are aimed at Teen-agers, have found substantial followings among more mature readers. A 63-year-old man—an anthropologist, of all things—made Gil Thorp his first choice in the daily field; a woman Government worker aged 59 rated the Jacksons tops in the daily and Sunday category; and a 67-year-old retired District of Columbia fireman gave Ponytail the No. 1 spot on the Sunday only list. The Jacksons' oldest fan, incidentally, is a 90-year-old man who ranked it right after Kerry Drake and Hi and Lois.

Kid Stuff

When we bought Yogi Bear, we thought it would appeal strongly to younger children—and it does. But it also has many older followers, including a 57-year-old nurse who wrote: "Yogi Bear is the greatest. Love that bear!"

On Stage, Juliet Jones and Dr. Kildare, it was thought, should draw their strength from women, who are supposed to be enthralled by soap operas. But all three are popular with men as well. On Stage was rated second among daily and Sunday features by a 41-year-old designer of electronic computers; Juliet first by an engineer aged 66 and Kildare tops by a 43-year-old man who gave his occupation as educator. And speaking of occupations, a 14-year-old girl filled in that part of the ballot with the words "comic reading," and a girl, 13, described herself as "unemployed."

Several members of the staff have attributed the popularity of On Stage and Juliet Jones among men to the fact that artists Leonard Starr and Stan Drake draw such beautiful women. Certainly, Mary Perkins, Juliet Jones and her sister Eve are extremely attractive, but how does one account for the male following of Dr. Kildare? Artist Ken Bald's women are comely but their appearance in his strip is far from an everyday occurrence.

Beetle Is Best

For the eighth successive year, Beetle Bailey was voted The Star's No. 1 comic. Other features which made excellent scores include Mr. Tweedy, Marmaduke, Hi and Lois, Freddy, Mrs. Fitz, Kerry Drake and Buz Sawyer—not necessarily in that order.

The ballot was published twice as a part of The Star's observance of Newspaper Comics Week—once on one of the three daily comics pages, the other time in TEEN. Again proving the unpredictability of readers, 13 of the ballots clipped from TEEN were sent in by persons far past adolescence. Four of the TEEN voters were in their 30s, six in their 40s, one was 50, one 61, and one—so help me Kerry Drake—86! (I invoked the name of Drake because this oldest known TEEN reader listed it as his favorite comic, followed by Beetle Bailey, Mutt and Jeff, Buz Sawyer and Pogo, in that order.)

* * * *

STUDYING THE COMICS: The senior class of Arlington's Bishop Denis O'Connell High School—about 150 boys and girls—have been assigned by Sister Josephine to write term papers entitled, "A Critical Analysis of the Comics," including biographical sketches of their favorite cartoonists. The kids have been bombarding The Star with requests for information about Robert "Rupe" Baldwin (Freddy), Walt Kelly (Pogo), Al Smith (Mutt and Jeff), Mort Walker (Beetle Bailey, Hi and Lois, and Sam's Strip), Alfred Andriola (Kerry Drake), and others.

* * * *

INCIDENTALS: Youngest comics fan to send in a ballot was a boy who gave his age as 4½. . . . The occupation given on one of the TEEN ballots was "dictator." . . . Dik Browne, Mort Walker's collaborator on Hi and Lois, is an accomplished chalk talker. . . . Ernie Bushmiller (Fritzi Ritz) once worked for Houdini, the famous magician and escape artist. "I made my own escape — to cartooning," he says. . . . Roy Crane (Buz Sawyer) once was a circus clown. . . . Keith Willingham (Blast Blair) describes himself as "a sort of working zombie." During the day, he's a full-time TV salesman, in the early evenings a TV announcer and weatherman, and from 10:30 p.m. on he works on his strip. He didn't decide to become a cartoonist until he was 37. Which, incidentally, he still is.

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What Are YOUR Favorite Comics?

The Star again invites you to vote for your favorite comic strips and cartoon panels. On the ballot below, please indicate your TEN favorite features in each of the two categories—Daily and Sunday—by writing the numeral 1 before your first choice, 2 for second, and so on. If there's any feature you especially dislike, nominate it for oblivion with an X. Please mail your ballot as soon as you can—but not later than Jan. 30—to:

Comics Survey, The Star, 225 Virginia Ave. SE
Washington, D.C. 20003

DAILY

( ) Sally Bananas	( ) B.C.	( ) Hi and Lois
( ) Kerry Drake	( ) Juliet Jones	( ) Gil Thorp
( ) Beetle Bailey	( ) Matt and Jeff	( ) Redeye
( ) Buz Sawyer	( ) Mandrake	( ) Dr. Kildare
( ) Wizard of Id	( ) Freddy	( ) Miss Peach
( ) On Stage	( ) Jackson Twins	( ) Pogo
( ) Smith Family	( ) Mrs. Fitz	( ) Sniffy*
( ) Lockhorns	( ) Citizen Smith	( ) Mr. Tweedy
( ) Marmaduke	( ) From 9 to 5*	( ) Channel Chuckles
( ) Small Society	( ) Life's Like That*	( ) Still Life*

SUNDAY

( ) Beetle Bailey	( ) B.C.	( ) Ponytail*
( ) Sally Bananas	( ) Juliet Jones	( ) Freddy
( ) Wizard of Id	( ) Mutt and Jeff	( ) Dr. Kildare
( ) Kerry Drake	( ) Miss Peach	( ) Life's Like That*
( ) Redeye	( ) On Stage	( ) Mickey Mouse
( ) Hi and Lois	( ) Small Society	( ) Cicero's Cat
( ) Buz Sawyer	( ) Pogo	( ) Funland
( ) Jackson Twins*	( ) Mandrake	( ) Tee-Vee Laffs**

*Do not appear regularly. Would you like to see any of them used more often?

If so, which ones? .....
**Appears in TV Magazine.

AGE ..... SEX ..... OCCUPATION .....

COMMENTS: .....

Thank you.

This is one of the ballots which The Washington Star prints in order to determine the readership of its comics.

funny comics have been in the ascendancy. It has often been said that the reader can see a complete story on TV during an hour program, and so will not be patient enough to read a newspaper strip sequence lasting a number of weeks. This possibly may be one reason but also there's the fact that papers in general are filled with such frightening news that people need relief and they're hungry for a laugh.

Newspapers have budgets for features and if the Feature Editor buys something, he generally has to cancel something else these days. I almost never bought anything except with the proviso that I could cancel on 30-days notice. I don't think it's fair to tie a paper up for a year with a new strip—a lot of awfully good samples have fallen apart when the creator got into production. Of course on some very good features we had to agree to give 60-days notice before cancelling, and a few old-established strips like 'Beetle' were on a 5-year contract. Of course this was to our advantage in cases like this.

Q: What kinds of surveys did you depend on in order to see what comics your readers liked?

A: Well, several times a year we got the well-known Carl Nelson ratings, and quite often we found that they substantiated our own findings, as developed by our ballot system.

The Nelson Ratings, for instance, gave us the National Readership Averages for syndicated features. Nelson listed the Highest Twenty-Five Comics and indicated what percentage of the men, women, boy and girl readers of the country followed each of these features. On the Star we also did our own survey each January and July, and we put a ballot such as you're including with this story, on the comic page so it would be noticed by people who read the comics. Perhaps the number of returns was small but every return indicated an intensity of interest because these are the people who read the comics and cared enough to go to the trouble of filling out a ballot. If you ask a guy on the street, he may not have read comics for 30 years, and when you ask him what he reads, he'll say, 'Reg'lar Fellers'. Maybe we'd get 5 or 6 hundred responses and each was a serious and thoughtful reply. Intensity of interest is more important than the scope of the survey. ●

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EDITORIALS
THE "BULL DOG" IS READY FOR YOU TO READ, BOSS
I'M BUSY, BOBBY, YOU READ IT OVER FOR ME
25
MANAGING EDITOR
LaMode FASHIONS
CHIC YOUNG
OFFICE BOY
THE EDITOR AT WORK
HELLO, IS THIS THE MAKE-UP ROOM? WELL, SEND ME UP A LIP-STICK AND SOME NATURAL ROUGE
NOTICE VULGAR LANGUAGE WILL NOT BE TOLERATED IN PRESSROOM MGED
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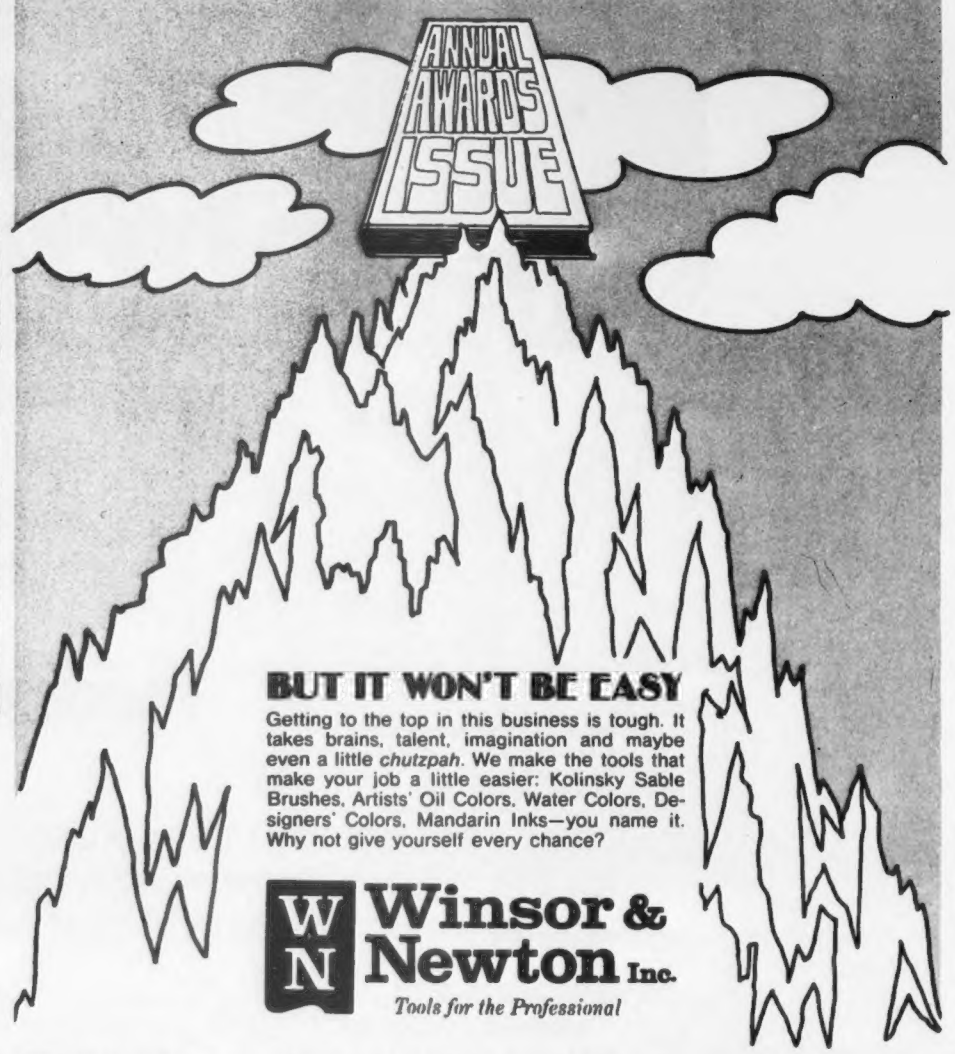

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I certify that the statements made by me above are correct and complete. Jud Hurd, Pres. CARTOONIST PROfiles, Inc.

Through the kindness of AL WILLIAMSON, we are reproducing here several pages from his scrapbook which show some of the Combat Art, done in 1945, by ALEX RAYMOND, who was a captain in the U.S. Marine Corps Reserve at that time. Raymond was with a Marine Carrier Aircraft Group somewhere in the Pacific.